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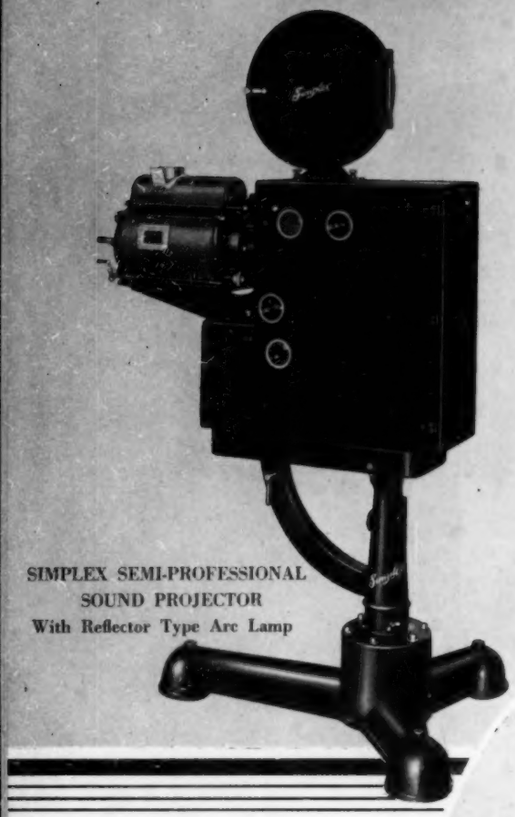

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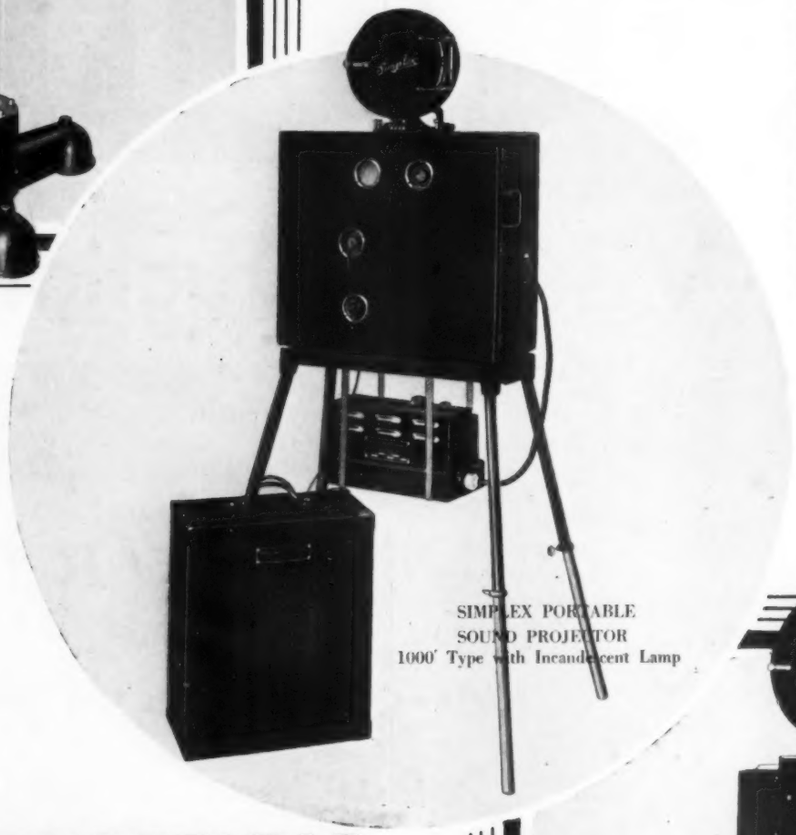

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MAY, 1936

VOLUME XV NUMBER 5

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An Experiment in Geography Teaching

By JAMES H. HALSEY
Instructor in Geography, High School, Hammond, Indiana

THE WRITER had been using motion pictures and lantern slides as supplementary teaching aids in his high school geography classes from the beginning of the second semester in February 1935. There was some doubt in his mind regarding the proper method of using them. In order to satisfy his own curiosity and to demonstrate their value a small scale experiment was conducted.

The purpose of this experiment was twofold. First, to determine whether the use of visual aids in the conventional classroom would help the students acquire more knowledge; and second, to determine whether the use of visual aids with a modified teaching technique and class plan, would be better than using visual aids in the conventional class plan.

"The Insular Possessions of the United States" was selected as the unit of instruction for this experiment because it was thought this subpect offered excellent opportunity for the use of visual aids. In the course of study which was based on the textbook, "Geography—Physical, Economic, Regional," by James F. Chamberlain, approximately one week was given to this unit. Thus one school week of five days, May 13 to May 17, 1935, was devoted to the experiment.

The three classes selected for the experiment were all taught by the writer and they were all doing the same work. The average age of the students in each class was about fifteen and there was approximately an equal number of boys and girls. About two-thirds of all those participating in the experiment were members of the 9-A class, and the remainder had a 10-B classification. In two of these classes there were twenty-nine students, and in the third class twenty-two.

The first of these classes, in which there were twenty-nine pupils, served as the control group. The instruction was carried on in the usual method of daily assignments, class recitation and dscussion, and supervised class study. No motion pictures or lantern slides were shown to this group.

The second of these classes, which also had twenty-nine pupils, served as Experimental Group I. The instruction to this group was similar to that of the control group with the exception that motion pictures and lantern slides were shown. Experimental Group I served to test the first objective of the experiment, namely, whether the use of visual aids in the conventional classroom would help the students acquire more knowledge.

The third class, in which there were only twenty-two pupils, served as Experimental Group II. The instruction of this group was radically different from the instruction of the other two. Experimental Group II was given no outside or homework assignments, the class was conducted entirely in the informal lecture-discussion method, and the motion pictures and lantern slides, instead of the textbook, were the basis of the instruction. This group served to test the second objective of the experiment, namely, whether the use of visual aids with a modified teaching technique and class plan, would be better than visual aids in the conventional class plan.

In order to determine how closely these groups were equated, according to their general intelligence and ability in geography, three comparisons were used. First, their intelligence scores were found; second, a standard test in United States geography was given to them; and third, they were all given a pre-test on the unit of instruction on which the experiment was based, "The Insular Possessions of the United States." A comparison of these three items is given in tabulated form below.

A Comparison of the General Ability of the Three Groups

Means Used to Compare the Three Groups	*Control Group*	*Experimental Group* 1	*Experimental Group* 2
Median Intelligence Scores	106	99	97
Median Scores on Standard Test in U.S. Geography. Perfect Score would have been 75.	55½	53	51½
Median Scores on Pre-Test of "The Insular Possessions of the U.S." Perfect Score is 79.	31	27	23½

From the foregoing it can be assumed that the Control Group had the highest general ability, the Experimental Group I the second highest, and the Experimental Group II the lowest general ability. Thus it would naturally be expected that these groups would show a corresponding gain in any unit of instruction, and that their median scores on the end-test at the conclusion of this experiment, would be in a similar descending order.

To accurately measure the increase in knowledge of these three classes, the same test was used before and after the experiment. The test was devised very carefully and was of the multiple choice type with five possible answers for each question. None of these answers was ridiculous or so wrong that any person of average intelligence might be able to choose at

once the right one; in fact, in almost every case, any of the five answers could reasonably have been selected as correct by a person who did not have some knowledge of the subject. The questions were almost all factual instead of thought provoking as it was believed the former were a truer test of the information and knowledge acquired.

The results of the experiment as indicated by the scores on the end-test are in exactly opposite order to the results that might be expected to the general abilities of the three groups. These results show an advantage for the use of motion pictures and lantern slides, as well as a decided advantage for a modified teaching technique and class plan in the use of visual aids. Experimental Group II, having the modified teaching technique and class plan, in which the instruction was based on the visual aids, made the highest scores. Experimental Group I, which also saw the films and slides, but which depended mostly on the text and the conventional teaching methods, made the second highest scores. The Control Group which saw no films or slides made the lowest scores. A complete comparison of the pre-test and end-test scores, together with the gain and the per cent of gain, is shown in the table below.

Tabulated Results of the Experiment

Pre-Test and End-Test Tabulations	*Control Group*	*Experimental Group* 1	*Experimental Group* 2
Median Score on Pre-test	31	27	23½
Median Score on End-Test	59	63	68½
Gain in Points	28	36	45
Per cent of Gain	90%	133%	191%

It is significant that the highest score on the end-test, as well as the greatest gain, was made by Experimental Group II, which made the lowest score on the pre-test and showed the lowest general ability. As was previously mentioned, this group had no outside work or daily home work assignments. Whether or not the members of this group read their texts outside of class or consulted reference books cannot be definitely known; at least they were not required to hand in paper work or be responsible for the information on certain pages of the text. It is presumed that the information and knowledge they acquired was all learned in class with the principal aid of motion pictures and lantern slides. All the lecturing and discussion in this class was centered on the visual aids. The fact that this class had seven pupils less than the other classes might have been one of the reasons for their great gain. However, it is thought this really had little or no bearing as it is generally conceded there is slight difference in teaching a class of twenty or thirty.

The question naturally arises as to the reasons why Experimental Group I, which had the advantage of daily home work assignments and the visual aids, did not show the greatest gain or at least the highest end-test scores. One reason is probably because a certain amount of time was lost in making and explaining the daily assignments, and this lost time prohibited a complete explanation and dissertation of the visual aids. Another reason Experimental Group I did not show as high results as did Experimental Group II, is possibly due to the fact that the home work assignments, designed to give them a thorough and complete knowledge of the subject matter, may have been done in the usual perfunctory and disinterested manner.

The second reason advanced for the inferior achievements of Experimental Group I can also be ascribed to the Control Group, which made the lowest scores on the end-test. In addition, however, it can be assumed that the greatest contributing factor to the poor showing of the control group is the fact that this group saw no motion pictures or lantern slides.

Every effort was made to keep the three classes from sensing that an experiment was being conducted for it was feared a spirit of competition might have seriously interfered. It was also thought the Control Group might have been disappointed in not being allowed to see the films and slides shown to the other groups, so each of the experimental classes was asked not to mention to anyone that they were being shown pictures. As far as it was possible to ascertain, none of the three classes was aware that the others had or had not visual aids and there was no evidence of a competitive spirit. The writer made a particular effort to see that all the subject matter was carefully covered in each class and that there was no motivation of any of the groups.

In addition to the increase in knowledge and information evidenced by the two experimental groups, there were no doubt other advantages such as new interests and attitudes, none of which could very easily or accurately be measured. The thoughtful questions asked by the students in the two experimental groups, as well as their genuine interest and enthusiasm in the class work, are somewhat indicative of these advantages. Whether these two experimental groups will retain more than the control group cannot be determined now. Former experimental evidence has shown that teaching with the supplement of visual aids does favor retention. It is planned to check this factor by testing these three groups again at the beginning of the school year in September.*

One of the greatest difficulties encountered in conducting this experiment was in securing the desired motion pictures and lantern slides. Those used were selected from a very large offering, and with only one or two exceptions could they be called entirely satisfactory. That visual aids in teaching are a decided advantage is probably very evident, but until a far great-

*Unfortunately the September tests were never given, as Mr. Halsey left Hammond High School in June to join the faculty of Morgan Park Military Academy in Chicago.

er number of really good teaching films and slides are produced, it would seem that great strides in visual education cannot be expected. The writer has often wondered why motion pictures and slides could not be produced along with the textbooks and one set sold to each school system which adopts the text.

In summary of this experiment it can be said the evidence definitely shows that visual aids are an advantage in teaching, as was shown by the results with Experimental Group I. However, in order to achieve the best results with visual aids the ordinary teaching methods and classroom management need to be modified as was shown by the results with Experimental Group II.

Just what this modified teaching technique and class plan is, and how it functions, might be controversal. The plan used with Experimental Group II was to lecture at the beginning of the class on the subject for that day. Then the films and slides were projected and the various scenes carefully explained and elaborated. While the pictures were being shown many questions were asked and very often spirited discussions occurred. Always at these moments the slides were left projected and the films stopped or run over. If any time remained after the pictures were shown some of the more difficult matters were again discussed. Whether this method is the best in using visual aids is by no means certain and it is quite possible that some other plan might be superior.

The fact that no outside or home work assignments were made in Experimental Group II should not be over-emphasized. To say that a given class, instructed with visual aids and a modified teaching technique, can learn more than a class similarly instructed but in which outside work is assigned, is of course educationally unsound. In this experiment, Experimental Group II was given no outside work merely to show that such work is not always necessary and that with visual aids it can be eliminated with no loss of learning. Following are actual questions used in testing the groups.

A General Study Of Our Insular Possessions

1. Which of our larger island possessions is in the Caribbean Sea? (1) Hawaii (2) Guam (3) Phillipines (4) Porto Rico (5) Samoa
2. Which of our island possessions is approximately in the middle of the Pacific Ocean and frequently called "The crossroads of the Pacific?" (1) Samoa (2) Virgin Islands (3) Guam (4) Phillipines (5) Hawaii
3. Which of our island possessions is closest to China and Japan? (1) Hawaii (2) Guam (3) Virgin Islands (4) Phillipines (5) Samoa
4. Which of our island possessions is important only as a landing place for the Pacific cable, a coaling station, and a naval base? (1) Porto Rico (2) Hawaii (3) Guam (4) Phillipines (5) Samoa
5. Which of our island possessions has the greatest undeveloped source of mineral wealth? (1) Porto Rico (2) Hawaii (3) Phillipines (4) Samoa (5) Virgin Islands
6. Which of our island possessions, formerly called The Sandwich Islands, and which were first a Kingdom and later a republic, asked to be annexed to our country? (1) Hawaii (2) Phillipines (3) Porto Rico (4) Samoa (5) Virgin Islands
7. Under what circumstances did United States get control of most of its island possessions? (1) Seizure by force (2) Purchased (3) Annexation (4) Result of Spanish-American War (5) Land Trades
8. What is the attitude of the United States government to its island possessions? (1) Encourage independence (2) Dominance (3) Exploitation (4) Carelessness (5) Valuable only as naval bases
9. On which of our island possessions is there a leper settlement? (1) Guam (2) Porto Rico (3) Samoa (4) Hawaii (5) Phillipines
10. What kinds of men are frequently chosen as governors of our smaller island possessions? (1) Army officers (2) Naval officers (3) Marine officers (4) Officers of the Counsellor service (5) Political friends of the President
11. In which of our island possessions are the houses raised above the ground because of the extreme dampness? (1) Porto Rico (2) Guam (3) Hawaii (4) Phillipines (5) Samoa
12. Why is the climate in most of our island possessions, all of which are in the tropical zone, described as warm and equable instead of hot and torrid? (1) High altitude (2) Heavy rainfall (3) Extensive forests (4) Influence of ocean and winds (5) Low humidity
13. In which of the island groups has our system of education and scientific training been most successful? (1) Phillipines (2) Porto Rico (3) Panama Canal Zone (4) Guam (5) Samoa
14. Which of the island possessions of United States is farthest away from the mainland of our country? (1) Panama Canal Zone (2) Samoa (3) Porto Rico (4) Hawaii (5) Phillipines
15. Which of our island possessions is nearest to the mainland of our country? (1) Virgin Islands (2) Porto Rico (3) Midway (4) Wake (5) Samoa
16. Which of our island possessions is most frequently disturbed by typhoons, hurricanes, and earthquakes? (1) Phillipines (2) Hawaii (3) Porto Rico (4) Panama Canal (5) Samoa
17. Which of all our island possessions is considered the best naval base and military outpost? (1) Porto Rico (2) Phillipines (3) Hawaii (4) Guam (5) Virgin Islands

A Study of Porto Rico

1. Who discovered Porto Rico? (1) Balboa (2) Drake (3) Magellan (4) Columbus (5) DeSoto
2. What is Porto Rico's most important export? (1) Sugar (2) Rice (3) Tobacco (4) Bananas (5) Pineapples
3. What is the most important city in Porto Rico? (1) Ponce (2) Mayaguez (3) Rio Piedras (4) San Juan (5) St. Thomas
4. Which word best describes the climate of Porto Rico? (1) Varied (2) Cool (3) Hot (4) Cold (5) Warm
5. What does Porto Rico mean translated into English? (1) Port of Rocks (2) Port of Riots (3) Port of Riches (4) Port of Rice (5) Port of Robbers
6. Which of the following words best describes the topography of Porto Rico? (1) Mountainous and Hilly (2) (2) Extremely rugged (3) Flat (4) Rolling (5) High regular plateau
7. What state is approximately equal in size to Porto Rico? (1) Texas (2) Connecticut (3) Rhode Island (4) Indiana (5) California
8. What kinds of people are found in greatest numbers in Porto Rico? (1) Negroes (2) Mulattoes (3) Whites (4)Malayans (5) Indians

9. Approximately what is the population of Porto Rico? (1) 100,000 (2) 750,000 (3) 1,500,000, (4) 3,000,000 (5) 4,500,000
10. What is the leading industry in Porto Rico? (1) Cigar making (2) Rug making (3) Pottery making (4) Farming (5) Fishing
11. How has the United States government aided the Porto Rican industries? (1) Provides free fishing vessels (2) reduced taxes (3) Established experimental agriculture stations (4) Sells American machinery at cost (5) Sends Porto Ricans to colleges in United States
12. In which sections of Porto Rico is the rainfall heaviest? (1) Northern (2) Southern (3) Eastern (4) Western (5) Central
13. What disease is most prevalent in Porto Rico? (1) Cholera (2) Malaria (3) Hookworm (4) Beri-beri (5) Pallagra

A Study of Hawaii

1. To what do the Hawaiian Isands owe their origin? (1) Earthquakes (2) Coral growth (3) Volcanoes (4) Meteors (5) Diastrophism
2. How many islands are there in the Hawaiian group? (1) One (2) Three (3) Nine (4) Fifteen (5) Twenty-one
3. What is the name of the highest mountain in Hawaii which is an active volcano? (1) Mauna Kea (2) Kilauea (3) Molokai (4) Mauna Loa (5) Kauai
4. Which word best describes the climate of Hawaii? (1) Varied (2) Cool (3) Hot (4) Cold (5) Warm
5. Which part of the Hawaiian Islands receives the most rainfall? (1) Northeastern (2) Southeastern (3) Southwestern (4) Northwestern (5) Central
6. What is Hawaii's leading export? (1) Pineapples (2) Rice (3) Sugar (4) Coffee (5) Cocoanuts
7. What is the most important city in Hawaii? (1) Pearl Harbor (2) Hilo (3) Wakiki (4) Honolulu (5) Waimea
8. How does the area of the Hawaiian Islands compare with the area of Porto Rico? (1) One-half as large (2) Equal (3) Twice as large (4) Three times as large (5) Five times as large
9. Approximately what is the population of Hawaii? (1) 100,000 (2) 200,000 (3) 300,000 (4) 400,000 (5) 500,000
10. What nationality is most numerously represented in Hawaii's population? (1) Chinese (2) Japanese (3) Filipinos (4) Americans (5) Europeans
11. What is Hawaii's chief industry? (1) Farming (2) Making flower girdles (3) Mining (4) Tourist trade (5) Making surf boards
12. In which sport are Hawaiian natives most proficient? (1) Diving (2) Swimming (3) Surf board riding (4) Rowing (5) Canoeing

"The Rebel Rangers" on School Journeys

By ROBERT COLLIER, JR.
Sponsor, South High School, Denver, Colorado

THE WHISTLE blows, a hurried check of the roll is made, and the big thirty-five passenger bus starts for a week-end on a big cattle ranch, seventy-five miles from Denver. The early part of the trip lies through the foot hills near Denver, an area quite familiar to the members of South High School's Rebel Rangers. As we drive along, songs of every description, games and the happy chatter of thirty-five boys and girls starting for a week-end camping trip, fill the bus.

Arriving at our destination about noon, lunches which have been prepared at home, are eaten. Then, places where they expect to sleep at night are chosen and beds are prepared. On this trip, we have the opportunity of sleeping in real Indian tepees on beds of pine needles gathered from the nearby forest. While the beds are being made, a part of the group go for a horseback ride under the leadership of an old cowboy who is an expert teacher. Others of the group gather wood, and still others engage in a game of football or baseball, as their tastes dictate. During the afternoon everyone obtains a chance to spend some time on the back of a good Western horse.

Supper is eaten as the last rays of the sun gleam behind Colorado's mighty mountains in a gorgeous sunset. When supper is over and the dishes washed, we gather inside one of the big Indian tepees for a period of singing followed by entertaining stories of the American Indian by our host, one of America's foremost Indian authorities. Then, an opportunity to square dance in the lights of the truck, softened by a waning half-moon. Finally, some more singing around the council fire before the time comes to roll up in our blankets and go to sleep.

Up with the dawn, everyone is soon ready for a good breakfast of fresh fruit, oatmeal, french toast, and cocoa. Following breakfast, the bed rolls are made and loaded in the truck, and by that time our host arrives with sufficient Indian head bonnets and Indian equipment to dress the entire group in the fascinating, colorful dress of the first inhabitants of our country. Several hours are spent in learning Indian dances and songs from our most able teacher. Then for a hearty dinner of steak, salad, pie and fixings, and the return trip is started.

Thus, a large group of boys and girls of South High School have spent a week-end that they will never forget as long as they live.

Organized seven years ago, the "Rebel Rangers" now number one hundred picked boys and girls from the student body of South High School. During the school year, the group makes about three thousand miles in the big Ranger bus, going to many of the scenic and historic spots in Colorado for days of happy enjoyment and the finest kind of "visual and sensory education."

Every year, a trip is made to the famous Carlsbad Caverns located seven hundred and fifty miles from Denver in the southeast corner of New Mexico. Enroute to Carlsbad, the Rangers visit such places of

interest as Taos, with its ancient Indian Pueblos, and Lincoln, New Mexico, famous as the town of Billy the Kid.

The question naturally arises in the minds of parents and educators as to how it is possible, in these days, to conduct a group of boys and girls on such excursions away from school and parents. In the first place, when the Rangers were founded, certain ideals were adopted by the boys and girls as being essential to such an organization. It was agreed that there would be no pairing off, that under no consideration

The "Rebel Rangers" at Carlsbad Caverns

would there be any smoking, that everyone would stay with the sponsor in charge, and that the actions of every person, for which they themselves were responsible, would be beyond reproach. These ideals have been jealously guarded by the members of the group.

New members are taken in annually by application, signed by the parents as well as the applicant himself. These applications state that the individual understands what is expected of him and that he agrees to abide by the rules of the group. Following this application, the applicant must go on one over night trip, during which he is carefully judged as to his capabilities, willingness to cooperate and his general attitude when he is on a trip. Following the "applicant trip," he is voted upon by the group as to his fitness for membership. If he is acceptable, he is taken into the group as a junior member, and is given the opportunity to further prove himself worthy of the right to wear the Ranger insignia by remaining a junior member for four months. At the end of that time, he is formally voted a member of the Rebel Rangers.

The activity of the group consists of a monthly get-together or party which is usually held in the school gymnasium. All sorts of games are played, varying from quiet games to the more active games, such as "Poison", "Dodge Ball", "Swat to the Right", and in fact, any sort of a game is enjoyed which gives the individual the opportunity to run and yell to his heart's content.

The Rebel Rangers also have adopted the idea of the old fashioned dances of the Western Pioneers, who, in the long nights about the camp fire after a day's struggle towards the promised land of gold, used to enjoy the old fashioned American square dances. The Rangers have developed a square dance exhibition group, and are constantly sought by various clubs and organizations. To be chosen for this is a signal honor and competition is keen. These square dancers have been known to give up invitations to college farternity formals in order to participate in such a square dance.

Other activities that we enjoy were made possible by the purchase of the Rebel Ranger bus. This big thirty-five passenger bus was found hidden away in a garage where it had stood for five years without turning a wheel. To raise the necessary cash with which to buy the bus, each member contributed five dollars. This money is refunded yearly as new members come in and old ones graduate. By the use of the bus, we constantly have transportation available for thirty-five boys and girls. We are thus free from the necessity of asking parents for their automobiles and of the danger involved by using immature drivers who are apt to have an accident on the crowded highways. If an individual does take his car, he must always stay with the bus and is under the same regulations as apply for those in the bus.

The expense of a trip varies according to the nature of it. Seldom do trips run more than fifty cents for a day trip or more than two dollars for a camping trip. Food is provided for the entire group and each member always takes his turn in assisting in the preparation of meals.

Many interesting activities besides these mentioned, are carried on. Our first interest in the winter is skiing, while skating and tobogganning have their places. Rock climbing, with the proper handling of ropes, is very much in favor with the boys and girls, if not with their more sedate parents. Horseback riding, swimming, target practice on the high school range are included. Once a year a big dinner is held, at which time parents and friends of the Rangers are invited. Motion pictures have been taken of the activities of the group and these always add considerable interest to the meetings with the parents.

The question arises as to the value of such a program. Believing that any sort of a program which can insure clean, wholesome fun for boys and girls of high school age is worthwhile, and that if our high school people can be shown the fact that it is not necessary to spend a great deal of money to have a good time, and that good times are possible without cigarettes, liquor, and the many so-called necessities which accompany such activities of today, we feel that such an organization is worthwhile. It requires careful supervision on the part of those who are members. Our boys and girls believe that these good times may be enjoyed if the price is paid, and that the price for such activities may be expressed in the two words "Be decent".

Besides values of the sort mentioned above a pro-

gram of this sort furnishes the most wonderful opportunities to teach practical observation of the many things in life to be learned from nature. Every rock, tree and flower along the trails that we follow has a story behind it. With the opportunities that present themselves in our Colorado mountains our boys and girls soon learn to make friends with the small animals, to recognize many of the beautiful wild flowers, to know the evergreen trees that they find, and withal, develop the most marvelous love and appreciation of nature that it is possible to obtain. After all, many of us go through life with our eyes closed to the beauties of nature. In a group of this sort, it becomes a matter of pride to learn and know the birds, trees and flowers. Of course, such training is bound to carry on further into life's situations as they develop. The activities of the Rebel Rangers, in short, are "School Journeys" of ideal character and value.

A Visit to the New England Capes

A Unit of Study in Economic Geography

By PAUL T. WILLIAMS

Instructor, Social Studies, High School, Ballston Spa, New York

THIS UNIT has been prepared as an aid to the high school teacher in assisting the pupils to a better and more thorough knowledge of the New England capes, the people and their industries. The subject matter has been selected as far as possible on the basis of its social usefulness and interest to the group. The objective underlying the preparation of this unit is to help the teacher realize the great service which visual aids rightly used in the classroom can render in arousing keen interest in the pupil and promoting natural learning. The spirit of the new methods in education is to make use of concrete materials so that the learner is brought face to face with actual life situations. Visual instruction does not involve, however, any drastic change in good teaching practice, but merely the presenting of material through the "seeing experience."

The scarcity of suitable visual material has been a handicap up to the present time. The illustrations in the modern textbook are well selected to represent accuracy and typical situations. However, the approach to reality is much more closely realized by such visual aids as the flat picture, maps, globes, exhibits, slides, and motion pictures which are not difficult to obtain.

The set of slides, which the author refers to in the teaching of this unit, were made by him from negatives taken while on a visit to the New England coast. These slides were selected with a great deal of care and depict very clearly the topic to which they are assigned.

Teaching Procedure

The teacher should have in mind the social setting of the unit and develop the details only in connection with the background. The span of attention of the pupil is short. Each topic must be made vital to him and a real need for studying it shown. Simplicity of instruction and understanding for subject matter should be aimed at throughout this unit of work. The immediate reaction of the pupil to a new problem is vitally important. Each topic should follow in such a way as to relate it to the pupil's experience, to arouse immediate curiosity in it and a desire to learn more about it.

In every case the problem should be presented with an interesting approach, often in story form followed by the showing of one or two pictures or slides. These slides or pictures should be selected very carefully as to subject matter and only a few should be used at a time. These visual aids will not reveal their content at a glance. Each picture should be carefully examined to determine what questions it answers. The title should be carefully noted. Facts unrelated to the subject at hand should be discarded at once.

Visual aids furnish material for thought as does the printed page but one great danger of the printed page is that it usually does not lead to imagining. These illustrative materials are designed to provoke questions rather than answer them. They are intended to leave the pupils with much concrete material so that they will be able to answer their own questions. These materials should be used as a supplement to the text and not a mere entertainment for the pupils. The motion picture has a definite part in the summary of this unit in that it brings together the detached parts into a single unit so that the pupil gets a mental grasp of the whole.

Lesson I

The New England coast, the ocean, the fishing, the boats, the people have always been interesting to people of all ages.

This study of the New England capes was introduced by showing a picture of the waterfront at Gloucester, Massachusetts. Each pupil carefully studied the content of this picture which presented a regular waterfront scene with its fishing wares and fishing vessels. They observed fish spread out on long frames in the sun to dry. In the background were marine railways where the ships were hauled for repair, sea gulls were flying out of the harbor and in the distance nets were seen drying in the sun.

The teacher now showed a slide of "Half Moon Beach." He emphasized the various details which

were observed in this slide. He pointed out the charm of Old Cape Ann, the natural beauty of its wooded hills and the rugged and rocky shore line broken here and there with white sandy beaches.

After a brief discussion and comparison of the physical features and industries of this section with those of our own locality the teacher gave a short talk on these sturdy people who for years have gained their living from the great water bordering them. He told briefly of the hundreds of artists who visit this quaint section yearly to paint these beautiful and indescribable scenes.

Next the teacher showed a slide of a relief map of the New England States and pointed out just where the capes are located. By this time keen interest had been aroused in each individual. The pupils were now eager to make a further study of this delightful section of the Old Bay State. With this background the teacher and pupils questioned each other as to what they should know about the New England capes. This brought the teacher and class to a discussion of activity which both understood. With this cooperative working the following outline developed and was written on the board.

A Visit to the New England Capes

I—Introduction
- A. A study of capes in general
  - 1. Definition of a cape
  - 2. Location of capes
  - 3. Importance of capes

II—Industries of the New England Capes
- A. Fishing
  - 1. Kinds of fish caught
    - a. Cod b. Mackerel c. Lobster d. Halibut
    - e. Herring f. Haddock
  - 2. Location of the fisheries
    - a. The banks—Cape Cod to Newfoundland
    - b. Cape Hatteras—to the banks
  - 3. Methods employed in catching
  - 4. Preparation of the fish for market
  - 5. Chief centers of the fishing industry
  - 6. The fishing season
  - 7. Importance of fishing
    - a. As an occupation
    - b. As a food
    - c. As of economic value to the country
    - d. As a means of livelihood
- B. Shipbuilding
  - 1. History
  - 2. Natural resources
  - 3. Economic value
    - a. New England
    - b. United States
- C. Agriculture
  - 1. Types
  - 2. Lack of—reasons
- D. Tourist trade
  - 1. Hotel and cottage
  - 2. Artist colony
- E. Miscellaneous

III—Geographical and historical points of interest
- A. Bass rocks
- B. Dog Town commons
- C. Rockport granite quarries
- D. Norman's Woe
- E. Fisherman's memorial
- F. Art galleries
- G. Cod fishing plant
- H. Sand dunes
- I. Essex ship yards

Lesson II-IV

The pupils were now divided into groups and reference materials assigned to each group. Each pupil was assigned a definite part of the outline for report.

Research Period

The teacher now had a very definite part not only in helping the pupil interpret his problem but in guiding him in the selection of material for the preparation of his part of the assigned outline. Textbooks and illustrative materials were used to supplement each other. Textbooks, maps, pictures, slides, charts, were studied very carefully. The pupils found the answers to their assigned parts of the problem. The subject matter was organized. Suitable maps, pictures, slides or charts were selected by each pupil for use in presenting his topic to the class.

Partial Bibliography

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Automobile Route Map. Secretary of the Commonwealth, State House, Boston, Massachusetts. Free.

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The Shipyard, No. 4
Mending the Nets, No. 5
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Packing Codfish, No. 7
The Artist at Work, No. 8
The Bay, No. 9
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(To be concluded in June)

The Church Field

Conducted by MARY BEATTIE BRADY
Director, Harmon Foundation, New York City

A College Dramatic Club Enters The Movies

THE publicity departments of most colleges have long been using motion pictures of football games, pageants, and various campus activities to arouse the interest of prospective students, but few colleges have awakened to the educational and religious values to under-graduates which creative work in motion pictures may offer. The Wesleyan Players, dramatic club of Ohio Wesleyan University, under the direction of Professor R. C. Hunter and with the cooperation of The Religious Motion Picture Foundation, has recently participated in a motion picture experiment directed in part at the development of these values. The two-reel 16mm film which they made is a story of college life, *The Education of Steve Smith.*

The experiment was designed to test a plan developed by the Harmon Foundation for the craftsmanlike production by an amateur group of purposeful motion pictures suitable for church use. In addition to this it was hoped that light would be shed on such problems as preparation of suitable scenarios by members of such a group, the development of a technical staff, the amount of adjustment required for stage actors to become film actors, and the value of the film to other organizations. The plan, as developed, called for the production of film versions of Biblical stories or dramatizations of young people's problems, all of the work from scenario writing to the filming and editing of the picture to be done by the young people themselves.

Obviously the production of a film along these lines has good recreational value, since it is an interesting activity offering to an almost unlimited number of people a wide variety of outlets for creative energy, such as writing, photography, costuming, acting and directing. The plan further suggests that the entire group carefully study the subject of the picture before the actual filming begins. For example, if a Bible story is to be filmed, a committee is to be appointed to report back to the group on how the best commentaries and Bible encyclopaedias interpret it. If the story is to concern some problem common to young people, they are to consult accredited books on the subject. The actors may be asked to prepare papers on the characters they are to portray, explaining the motives of the characters and the significance of these motives in the development of the story. Papers may also be prepared by other members covering costumes, scenery, customs, and anything that may aid in making the picture authentic or that will indicate what should be the major emphasis of the picture. All this material is to be thoroughly discussed by the group even before the scenario is completed.

This type of research was suggested because it was believed that this work done under the stimulus of motion picture production would bring to members of the group valuable information, points of view, and experience which they would not be likely to gain in other ways, and because it would make for authenticity and quality in the production. This latter point is important because it is expected that the completed pictures will be made available to other groups, so that organizations with good leadership and facilities for dramatic productions will be able to share these advantages with less fortunate groups. These groups might be expected in turn to add to the value of the film by studying the best ways of using them for educational and religious purposes. They may outline

Professor White and Steve, two characters from "The Education of Steve Smith"

subjects for discussion, services of worship, musical accompaniments, or projects to be carried out in connection with the showing of the film.

The plan was first tried out in cooperation with Berea College in 1934, a short Biblical film, *The Calling of Matthew,* being produced. Results were encouraging, but the experiment was handicapped owing to the closely integrated academic and self-help program which makes it difficult to get a considerable number of students together frequently for intensive work over a short period of time.

To repeat the experiment in a new field, the Foundation began negotiating with Professor Hunter in the fall of 1934. Arrangements were made which culminated in the production of *The Education of Steve Smith*" in May 1935. For various reasons it was

decided to produce a picture dealing with a modern life-situation. Students were then requested to submit stories. From these one by Miss Helene Stevens was selected because it dealt with student life and could be filmed on the campus without the necessity of building elaborate sets. Suggestions for scenarization of the story were made by the staff of the Foundation and by the staff of the Amateur Cinema League.

The principal characters in the picture are Steve, a senior, brilliant but self-centered; his room-mates, Bill, a mediocre student who has to work his way through school, and Jerry, an unstable individual in need of help which Steve could give if he were not so self-centered; Mary, to whom Steve is engaged; Betty, Bill's "girl-friend"; and Professor White, beloved head of the Chemistry Department who through overwork has almost lost his sight. During the course of the story Steve finds that Bill, untalented though he is, has won the respect and love of Betty; while he, Steve, with all his accomplishments, is losing Mary's love. Meanwhile, Mary has been helping Professor White by typing the manuscript of a book he is writing. Steve suspects the professor of turning Mary against him and demands an explanation. Professor White, realizing that Steve's selfishness is causing the estrangement, flatters Steve by asking him to do some chemistry research, the results of which he wishes to include in his book. Through this work Steve learns the joy of helping others. His character changes and he and Mary are reunited. While it is not profound, this story is interesting because it was suggested and approved by the young people themselves.

Production on this picture went ahead remarkably well in spite of several handicaps: students were busy preparing for examinations; Professor Hunter was working under the strain of a very busy schedule; assistance was hard to find; time allotted to the production was short; and the entire group had to learn how to adapt itself to the technique of motion pictures, which is quite different from that of the stage. In the theatre the audience looked at them from across the footlights, but in this production the cold eye of the camera might watch from above, below, or on either side.

Unfortunately there was not sufficient time for the group to study the problems and situations of the story as thoroughly as called for by the plan, but various students were asked to comment on the characters. They were unanimous in saying that they knew many students who corresponded to those in the film, and that the problems presented were typical of college life—a high compliment to the author of the story.

To facilitate this first production, the writer of this article was sent by the Foundation to help polish up the scenario and do the photography. Professor Hunter assigned tasks and directed the action with excellent results. Though the filming required approximately two weeks, a large part of the work was done evenings and week-ends so as not to interrupt class attendance. Since the club wished to show the picture at commencement time, a rush job of editing is done. Since that time the film has been re-edited and reduced from the original three to two reels. Suggestions for a musical accompaniment have also been prepared.

The results of this experiment may be summed up as follows: production of a film should be carried on over a considerable period of time—say a semester, if best results are to be obtained under the plan outlined above; suitable scenarios can be prepared by an amateur group, but until the group has become more experienced, it will probably need to seek some outside assistance especially in regard to technical details; the same would apply to technical work on the film—lighting, photography, and editing, if it is expected that the picture will be used by other groups; the transition from stage technique to motion picture technique is not too difficult if the problem is approached intelligently. The biggest danger is a tendency to over-act—but this danger is common to all amateur (as well as to many professional) theatricals.

It is hoped that *The Education of Steve Smith* will prove the forerunner of other pictures to be produced independently by Wesleyan Players and by other college dramatic clubs. The suggestion has been made that future productions be made in cooperation with the English and Bible Departments, the one giving guidance in scenario preparation and the other giving suggestions regarding the selection and interpretation of religious themes. Conceivably this help could be given in courses which students might take for credit.

It is too early at the present time to judge the full value of these experiments but the least that can be said is that they have resulted in excellent pictures in which ministers find a helpful approach to young people's problems.

By WILLIAM L. ROGERS

Missions in Syria to be Filmed

The continuing interest in the Board of Foreign Missions of the Presbyterian Church in the U.S.A. in the use of motion pictures as an aid in making real to the members of that denomination the work of its world missions is indicated in the current program of Dr. James E. Detwiler, secretary of the Board, with offices in Chicago. Dr. Detwiler left this country in September for the Far and Near East and returned in April. While in Syria he made a study of the condition of Presbyterian missions in that country.

An important part of his program includes the filming of motion pictures as well as the making of still photographs, which will be edited into programs for church use on his return. Dr. Dewiler had with him a 35 mm. silent Eyemo camera.

The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)
Date of mailing on weekly service is shown on each film.
(A) Discriminating Adults (Y) Youth (C) Children

Big Brown Eyes (Cary Grant, Joan Bennett) (Para.) Well-knit, intriguing yarn about smooth gang of crooks vs. engaging cop and manicurist-heroine who knows "all the answers". Fast, suspenseful, but human interest lessened by cheap smartness and wholly wisecrack dialog throughout. 4-21-36
(A) Gd. of kind (Y) Mostly gd. (C) Not the best

Ex-Mrs. Bradford (Wm. Powell, Jean Arthur) (RKO) Delightfully amusing detective-murder-mystery with deft comedy dominant over thrills. Ex-wife, an engaging mystery addict, merrily helps and hinders her amateur-detective medical ex-husband to final solution and happy remarriage. 5-5-36
(A) **Very good** (Y) **Excellent** (C) Prob. good

Captain January (Shirley Temple, Guy Kibbee) (Fox) Appealing story of old light-house keeper and little girl he rescued. Comic struggle with truant officer, despair over separation and lost job, but rich relatives save day. Shirley's engaging "stunts" can be overdone. She is first an actress. 4-21-36
(A) **Entertaining** (Y) **Very good** (C) **Excellent**

Chatterbox (Ann Shirley, Phillips Holmes) (RKO) Ultra-naive Vermont country girl, hopelessly stage-struck, stows-away to city in hero's rumble seat, but is cruelly disillusioned by her first role in his cheap road company. So back home with hero. Harmless banality of no distinction. 4-28-36
(A) Mediocre (Y) Perhaps (C) No interest

The Country Beyond (Paul Kelly, Rochelle Hudson) (Fox) Typical Mountie stuff of the frozen north—furs, guns, heavy villains, he-man heroes, heroine in peril, and St. Bernard dog all-important. Scenery fine, action tense, acting adequate, and falsities pass unnoticed. 5-5-36
(A) (Y) Fairly good (C) Perhaps

The Divine Flame (Marta Eggerth, Philips Holmes) (Gaumont-British) Historical romance on life of composer Bellini, with much classical music none too well rendered. Quite exotic in manner, atmosphere and settings, but hero's role absurdly over-sentimentalized by Holmes. 4-14-36
(A) Passable (Y) Fair (C) No interest

Everybody's Old Man (Irvin Cobb) (Fox) Fairly plausible story of rival firms, with Cobb as sentimental old business genius who saves the heavy-drinking younger generation, puts it to work, runs both firms successfully, and regulates conduct and romance for all concerned. Homely realism. 4-21-36
(A) Rather good (Y) **Amusing** (C) Little int.

Great Ziegfeld (Wm. Powell) (MGM) Gorgeous 3-hour spectacle glorifying career of great Broadway producer. High spots of life finely dramatized, scenes from his productions screened in splendor. His dazzling success, despite wild extravagance, a bit disorganizing for many minds. Extraordinary film. 4-14-36
(A) **Notable** (Y) Doubtful (C) No

I Married a Doctor (Pat O'Brien) (1st Natl) Excellent adaptation of "Main Street" with fine character values and intelligent comedy Vain efforts of city wife of country doctor to bring culture to his town make very human drama and lead to equally human conclusion. 5-5-36
(A) **Interesting** (Y) **Good** (C) Little interest

King of the Damned (Conrad Veidt, Noah Beery) (British - Gaumont) England does a "Devil's Island" picture to out-Hollywood its predecessors. Grim cruelties and tortures drive bestial prisoners to revolt against inhuman masters with gory results. Hectic, harrowing, unrelieved. 4-28-36
(A) Depends on taste (Y) (C) Decidedly not

The Leathernecks Have Landed (Lew Ayres) (Columbia) More doings of the "Marines", well told and acted, laid in Shanghai. Woman-chasing, fight-loving hero gets into impossible situations and out again by impossible heroics. Villainy, treachery, wholesale machine-gun slaughter, etc. 4-14-36
(A) Depends on taste (Y) Thrilling (C) No

Little Lord Fauntleroy (F. Bartholomew) (UA) Practically perfect screening of the classic loved by millions for half a century, of the little American who fell heir to an English earldom. Freddie inimitable, cast ideal, presenting with compelling sincerity and truth this sentimental masterpiece. 4-14-36
(A) **Charming** (Y) **Excellent** (C) **Perfect**

Message to Garcia (Beery, Boles, Stanwyck) (Fox) Tense adventure-melodrama piling up perils, pains, tortures, impossible dilemmas and escapes, killings, burlesque comedy and romance in Cuban jungles. Artificial thrills, posing as history, much overdone. Title impertinent, dialog banal. 4-21-36
(A) Depends on taste (Y) No (C) No

Moonlight Murders (Leo Carrillo, Chester Morris) (MGM) Elaborate opera rehearsal in Hollywood bowl, much Il Trovatore music, a "mercy killing", another murder and a built-in romance, make a confused concoction more puzzling than thrilling. Another offering to mystery addicts. 4-28-36
(A) Fair of kind (Y) Not the best (C) No

The Moon's Our Home (Margaret Sullavan, Henry Fonda) (Para) Deft, whimsical romance satirizing temperament of hero and heroine, mostly delightful fun. Fonda effective, Sullavan utterly charming, as lovers who "outburst" a bit too often but still keep gay, colorful and convincing. 4-28-36
(A) **Good** (Y) **Amusing** (C) Little interest

Mr. Deeds Goes to Town (Gary Cooper, Jean Arthur) (Columbia) Unique young country hero inherits wealth, beset by schemers, outwits them by native wit and good sense. Character comedy at its best, human, wholesome, irresistibly funny, with a delightful romance that really belongs in the plot. 4-28-36
(A) **Excellent** (Y) **Excellent** (C) **Very good**

Murder on the Bridle Path (J. Gleason, H. Broderick) (RKO) Leisurely little mystery that rambles comfortably and amusingly to solution by Helen Broderick more than by cocky but dumb inspector, Jimmy Gleason. No extravagant thrills but quite sufficiently puzzling throughout. 5-5-36
(A) (Y) Fairly amusing (C) If it interests

Paddy O'Day (Jane Withers) (Fox) Little Irish immigrant, brogue intermittent, with more cleverness than charm, after adventures more picturesque than plausible becomes ward of freakish people who are mere caricatures. Bizarre rather than humorous. Many laughs for the uncritical. 4-28-36
(A) Depends on taste (Y) (C) Prob. very amus.

Panic on the Air (Lew Avres) (Co'umbia) Mild little mystery, of young radio announcer stumbling on oddly marked five dollar bill. Chase for it leads him to solve murder, save and win heroine innocently involved. Mediocre acting and direction, but harmless and pleasantly puzzling. 4-14-36
(A) Hardly (Y) Fair (C) Fair

Petticoat Fever (R. Montgomery, Myrna Lov) (MGM) Lonely, isolated radio-station keeper in ice-bound Laborador finds thrilling romance when heroine's plane crashes nearby. Comedy complications with elderly fiance finally solved. Fairly convincing despite artificiality and hero's over-acting at times. 4-21-36
(A-Y) Fairly amusing (C) No interest

Rhodes, the Diamond Master (Walter Huston and foreign cast) (G-B) Masterpiece from England, one of finest historical pictures ever made. Acting, direction, backgrounds superb. Will make Rhodes the Empire Builder live for millions. History as it should be screened. A great film. 4-28 36
(A) **Excellent** (Y) **Excellent** (C) **Mature but good**

Silly Billies (Wheeler and Woolsey) (RKO) Usual burlesque nonsense and crude hokum, with utterly crazy plot about two vagabond crooks, old stage coach, holdups and Indian fights, fake dentistry, and heavy drinking. Ranges from funny to silly to downright stupid. Title perfect. 4-21-36
(A) Absurd (Y) Poor (C) Doubtful value

Singing Kid (Al Jolson, Cab Calloway) (1st Nat.) Much so-called "music" and "singing" by Jolson and Calloway, vaudeville and dance hodge-podge, with slight plot partly pleasing, partly cheap. Includes all Al's songs, old and new, difference imperceptible. Lively fun for Jolson addicts. 4-21-36
(A) Dep. on taste (Y) Prob. gd. (C) Little value

Small Town Girl (Janet Gaynor, R. Taylor) (MGM) Breezy, wisecrack comedy of hard-drinking playboy—supposedly a great surgeon also—and charming small-town girl, their "gin marriage", and a novel situation. Amusing, but of dubious value and much dramatic falsity. 4-21-36
(A) Fair (Y) Not the best (C) No

Sutter's Gold (Edw. Arnold, Binnie Barnes) (Univ.) Elaborate, ponderous attempt at historical epic of early California, too episodic to be dramatic, more pretentious than effective, and, with climax in the middle, unrelievedly depressing to the end. Waste of able acting and striking sets. 4-14-36
(A) Dull (Y) No (C) No

Things to Come (All English production) (UA) H. G. Wells' vision of supercivilization to come after our present one is annihilated by modern war, masterfully screened by Alexander Korda. Masterpiece of compelling spectacle, colossal sets and absorbing action. Unique to date. 5-5-36
(A) **Outstanding** (Y) **Thrilling** (C) Mature

Three Women (USSR production, ample English titles) (Amkino) Exceptional Russian film of strong human appeal, notably acted, free from usual propaganda. Three girls rise from slum squalor and benightedness to war heroism. Merits outweigh slow tempo and overdone close-ups. 5-5-36
(A) **Notable** (Y) (C) Little interest

Till We Meet Again (Herbert Marshall, Gertrude Michael) (Para) Notably good spy-story of Great War, English hero and Austrian heroine as enemy spies, but deeply and genuinely in love. Thrilling romance, never tawdry, finely staged, acted and directed in perfect balance. 5-5-36
(A) (Y) **Fine of kind** (C) Hardly suitable

Times Square Playboy (Broadway Playboy) (W. William) (Warner) Ultra-rich playboy's wedding with cabaret singer nearly thwarted by well-meaning country friend. (Same as Home Towners, first "all-talkie", 1928). Mostly lively fun, but overplay of wealth and overdone dialog and action detract. 5-5-36
(A) Fairly amusing (Y) Perhaps (C) Hardly

Tough Guy (Jackie Cooper, J. Calleia) (MGM) Exciting melodrama with much violence and shootings, and sentimental reform of gangster by runaway boy and dog incredible. But major content human and appealing, and Rin Tin Tin Jr's doings are utterly engaging. Typical Jackie Cooper role. 4-14-36
(A-Y) Good of kind (C) If not too exciting

The Voice of Bugle Ann (Lionel Barrymore) (MGM) Intensely appealing story of some very human people and the great part played in their lives by affection for and from a dog. Outstanding role by Barrymore, a sincere romance, an adorable dog, make fine emotional entertainment. 4-14-36
(A-Y) **Fine of kind** (C) Gd. unless too emotional

The Witness Chair (Ann Harding, Walter Abel) (RKO) Mostly a long murder trial, endless witnesses, flashback narratives, and much padding, until heroine declares her guilt known to audience from the start. Excellent acting by Ann Harding, plot interest tense at times, but story content inadequate. 4-28-36
(A) Disappointing (Y) Not the best (C) No

Among the Magazines and Books

Conducted by STELLA EVELYN MYERS

The School Executive (55:215-217, Feb. '36) "The Audio-Visual Studio," by Max R. Brunstetter.

Those considering adapting classrooms to projection purposes, or appropriating a single room for this purpose, should find this presentation most helpful. Several complete diagrams elucidate the descriptive matter. "Very often the administrator's effort to integrate the use of slides and silent films with the educational program failed because classrooms were not equipped so that these devices could be readily used by the teacher. If educational talking pictures are to function as an integral part of a school's program, it follows that their use must be made just as simple and easy for the teacher as the use of maps, globes, and books."

Under "Standards for the Studio", the following topics are considered: "Central Location," "Maximum Utilization," "Seating Arrangements," "Darkening Facilities," "Special Equipment," "Wiring System," "Acoustic Conditions," and "Heating and Ventilation."

Church Management (12:235-236, Feb. '36) "Motion Pictures for the Church," by Dorothy Fritsch Bortz.

This very full list of sources for religious films, with rental prices, should be of great aid to church organizations. Suggestions for using motion pictures, in a religious visual education program, as given by the Bureau of Visual Instruction of Iowa State College, are quoted. They pertain to: 1. Previewing the film so that scholars may be told beforehand what items should be stressed in their observation; 2. Stressing selective seeing, so that important things may be given an important place; 3. Using a short detailed film requiring not more than fifteen minutes.

Intercine (7:11-14, Dec., '35) "The Cartoon and the Tradition of Creative Arts in Motion Pictures", by Jan Kucera.

The thesis is maintained that cartoons directly continue the tradition of creative arts. Motion is form changing in time, by way of a static picture. Pictures may be either centrifugal or centripetal in their dynamic tendency. All primitive and primitivistic art is of the former type, "looking for more and more space, which they tend to fulfil, to absorb and thereby gain their part of time." Rarely, however, does one or the other of these types prevail. "They mix either halfway or so that either one of them prevails. . . In motion pictures we find both inner and outer dynamical forces." During the Gothic period in art, the detail often became the most important part, giving the key-note to the interpretation of the work as a whole.

Although there is much that sounds analytical and philosophical in this article, the reviewer confesses inability to get a continuity of reasoning from the presentation. The probability is that the author's dissertation is discounted through a poor translation, in which English words are used without the spirit of the English language. Or, the author may be thinking in his native tongue and then using English words. In either case, we hold that for international purposes the best possible expression should be made in the language in which the thought is printed.

Educational Method (15:264-269, Feb. '36) "The Lantern and Slide as a Teaching Device," by Ella M. Probst.

Eight years ago, Calhoun School in Minneapolis had only one stereopticon in the building. Today, the school owns nine daylight lanterns, and two other projectors. Various uses of slides are treated, covering particularly the use of slides for tests, and the making of colored ink slides for correlation with literary studies.

National Board of Review Magazine — Special Visual Education Number.

(11: 13-14, Feb. '36) "Educational Audio Film Production", by D. V. C. Arnspiger.

The author maintains that the main outcome of the entertainment picture is of an emotional and transitory nature; that the outcome of the educational picture is intellectual experience and contributes significantly to permanent learning if the picture has been properly produced and is properly utilized. The limitations to learning in the ordinary situation are re-counted and the way in which the motion picture, made dynamic with sound, overcomes these limitations is pointed out. An educational talking picture "involves extended conferences between persons responsible for the philosophy of education, for methods of teaching, for cinema techniques and, of course, the subject matter specialist. Each film must be a part of a larger program or a unit of instruction." Elements suited for reading or group discussion, lecture, field trip or laboratory must be eliminated. The use of talking pictures in Adult Education is as yet virtually unexplored.

(11: 7-11, Feb. '36) "Problems of Developing Visual Education in a School System," by Claude Hardy. A school superintendent elucidates five criteria for determining upon the purchase or rental of films for a school system, among which are adap-

(*Concluded on page* 160)

Summer Courses in Visual Instruction

Institution	Title of Course	Instructor
California		
University of Southern California, Los Angeles	Visual Aids in Education	Fred W. Orth
	Educational Films	Fred W. Orth
	History of Motion Pictures as Art and Technique	B. V. Morkovin
	Fundamentals of Motion Picture Production and Motion Picture Story and Continuity	W. Cummins
Colorado		
Colorado State College, Greeley	Visual Education	Lloyd Aspinwall
University of Colorado, Boulder	Visual Aids	Lelia Trolinger
	Education through Motion Pictures	Lelia Trolinger
University of Denver, Denver	Vitalizing Instruction through Visual Aids	E. H. Herrington
Illinois		
University of Illinois, Urbana	Visual and Auditory Instructional Aids	Russell T. Gregg
Iowa		
Iowa State College, Ames	Lecture—demonstrations on Visual Aids	H. L. Kooser
Kansas		
State Teachers College, Pittsburg	In connection with "Biology Methods"	J. A. Trent
University of Wichita, Wichita	Visual-Sensory Aids in Teaching	W. A. Bonwell
Kentucky		
University of Kentucky, Lexington	Visual Instruction	Louis Clifton
Massachusetts		
Boston Teachers College, Boston	Recent Trends in Education	J. A. Hennessey
Boston University, Boston	Visual Education	Howard LeSourd
Minnesota		
State Teachers College, Moorhead	Supervision through Visual Aids	C. P. Archer
State Teachers College, Winona	Visual Aids in Teaching	Ella C. Clark
University of Minnesota, Minneapolis	Visual Aids in Teaching	R. A. Kissack, Jr.
New Jersey		
State Normal College, Montclair	Visual Course for Teachers	E. W. Crawford
State Normal College, Trenton	Visual Course for Teachers	George W. Wright
Rutgers University, New Brunswick	Visual Instruction	L. R. Winchell
New York		
State Normal School, New Paltz	Visual Aids in Education	Gertrude Nichols
Teachers College, Columbia University, New York City	Materials and Methods in Visual and Auditory Education also	Fannie W. Dunn V. C. Arnspiger Cline M. Koon
	Research in Visual and Auditory Education	Fannie W. Dunn V. C. Arnspiger Cline M. Koon
New York University, New York City	Practical Applications of Visual Aids	John H. Shaver
North Carolina		
Duke University, Durham	Visual Instruction	C. F. Hoban, Jr.
Ohio		
Ohio State University, Columbus	Visual Aids	Edgar Dale
Oklahoma		
A. & M. College, Stillwater	Visual Education	J. C. Muerman
Texas		
University of Texas, Austin	The Use of Visual Aids in Education	B. F. Holland
West Virginia		
University of West Virginia, Morgantown	Visual Aids in Teaching	R. W. Cline and H. B. Allen
	Current Practices in Education	H. B. Allen
Wisconsin		
State Teachers College, Platteville	Visual Instruction	V. M. Russell
State Teachers College, Stevens	Visual Instruction	C. D. Jayne
Stout Institute, Menomonie	Visual Education	Paul C. Nelson

Pennsylvania

The following 44 teacher-training institutions will give courses in "Techniques for Visual-Sensory Aids". The complete list of instructors was not available in time for this issue, hence we present merely the list of colleges where such required courses will be given.

Albright College, Reading
Allegheny College, Meadville
Beaver College, Jenkintown
Bucknell University, Lewisburg
College Misericordia, Dallas
Drexel Institute Philadelphia
Elizabethtown College, Elizabethtown
Geneva College, Beaver Falls
Gettysburg College, Gettysburg
Grove City College, Grove City
Immaculata College, Immaculata
LaSalle College, Philadelphia
Lehigh University, Bethlehem
Marywood College, Scranton
Mercyhurst College, Erie
Muhlenberg College, Allentown
Penna. College for Women, Pittsburgh
Pennsylvania State College, State College
Rosemont College, Rosemont
Seton Hill College, Greensburg
St. Thomas College, Scranton
Susquehanna University Selinsgrove
Temple University, Philadelphia
Thiel College, Greenville
University of Pennsylvania, Philadelphia
University of Pittsburgh, Pittsburgh
Villa Maria College, Erie
Villanova College, Villanova
Washington & Jefferson College Washington
Waynesburg College, Waynesburg
State Teachers Colleges at
Bloomsburg
California
Clarion
East Stroudsburg
Edinboro
Indiana
Kutztown
Lock Haven
Mansfield
Millersville
Shippensburg
Slippery Rock
West Chester
Cheyney Training School

Department of Visual Instruction

Conducted by E. C. WAGGONER, Secretary-Treasurer

No Meeting at Portland

WE ARE called upon to announce, most regretfully, that there will be no meeting of the Department of Visual Instruction concurrently with the National Education Association this June at Portland. "Distance" was the prime compelling cause for the decision reached by the Executive Committee. Numerous other prominent Department members fully concur. Promotional efforts toward a Portland meeting, begun immediately after the very successful one at St. Louis, have revealed the unfortunate situation (as of May 1st), which dictates the decision.

Department members in the ten westernmost states (New Mexico, Arizona, California, Nevada, Utah, Wyoming, Idaho, Montana, Oregon, Washington) total less than 7% of the Department membership. The other thirty-eight states give the 93%, in which percentage are included all the leading members whose regular attendance has assured a substantial and representative audience at past meetings. A canvas has shown that these leaders, almost without exception, will not be at Portland. If the leaders cannot go, it can hardly be expected of the rank and file. The audience, then, must needs be almost exclusively from the 7% of the total membership. Further, the business session regularly takes place in June, when new officers for the ensuing year are elected. With 93% absent, 7% can scarcely be considered a "quorum". The present officers have suggested a vote by mail—a ballot sent to every member—on nominations to be made by the Executive Committee. But the Committee rules that present officers be continued until the meeting in February next, and the business session to be held at that time.

Department finances were also given due consideration in this decision. Though the Portland attendance might shrink, there would be no shrinkage in the costs of holding the meeting. Such expenditure, by the whole Department for the benefit of so small a fraction, is obviously disproportionate. Although the Department treasury is less feeble than is usual at the end of the school year—thanks to the exceptional membership growth of the past four months—it seems wise to use its contents for the maximum good of the Department as a whole. Instead of expending our entire balance, and a large portion of revenues still to come (*hoffentlich*), on the Portland meeting, it is to be devoted to the end most devoutly to be wished, namely, the steady and healthy growth in Department membership. If all available funds are applied judiciously to this end, to judge from the gratifying results so far in 1936, the Department should be able to approach next year's winter meeting with a membership not only surpassing all previous records but large enough to assure two meetings a year, each richly worthwhile, regardless of our national geography.

E. C. W.

New Jersey Visual Association Meets

The spring meeting of the N. J. Visual Education Association was held May 2nd in conection with the N. J. State Secondary School Conference at Rutgers University, New Brunswick, N. J.

The program consisted of the following demonstrations:

"An Inexpensive Visual Method for Problem Teaching" (Illustrated by Slides)—Roger B. Saylor, Head of Science Department, Barringer High School, Newark.

"Making the Most of Your Projection Equipment" —Frank H. Broome, Science Instructor, High School, Pompton Lakes.

The Use of an Eastman Teaching Film entitled, "Weather Forecasting" (Silent)—Frances H. Dickerson, Science Instructor, East Side Technical High School, Newark.

Massachusetts Annual Meeting

The Massachusetts Branch of the Department of Visual Instruction of the N. E. A. held their sixth annual Visual Education meeting Saturday, April 11, 1936, at Boston University School of Education. The following discussions and demonstrations of desirable methods for using teaching aids were given:

Radio: The use of the radio and pupil broadcasting as a Teaching Aid.—Mr. Alden Read, Teacher of Mathematics and Director of the Radio Broadcasting Club, Frank A. Day, Junior High School, Newton.

Puppets: The use of puppets as a Teaching Aid —Miss Vivian Dingley, Principal, Winthrop L. Chenery School, Belmont.

Trips: Making the most of excursions and trips—Miss Madalene B. Sawyer, Educational Department, Children's Museum, Jamaica Plain.

Motion Picture Appreciation: How to teach motion picture appreciation.—Miss Martha P. Farwell, High School, Brockton.

Bulletin Boards and Blackboards: How to make good use of bulletin boards and blackboards as part of the teaching lesson.—Miss Sue Bishop, Assistant Principal, Wollaston School, Quincy.

Pictures and Other Opaque Objects: The many possibilities of using the opaque projector in teaching. —Miss K. Louise Nangle, Elementary Supervisor of Physical Education and Director of the Department of Teaching Aids, Lynn.

Models and Toys: Their use in teaching nature study and geography.—Mr. Horace Taylor, Instructor, Rockwood Park School, Jamaica Plain.

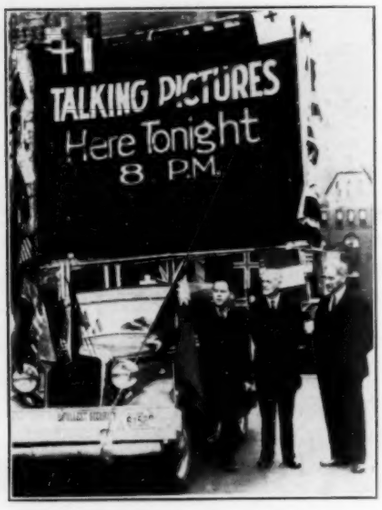
(*Concluded on page* 155)

News and Notes

Conducted by JOSEPHINE HOFFMAN

Motion Pictures Promote Peace

"Motion pictures are the most powerful of all means for moulding mankind," says Dr. Francis Onderdonk of the Architectural Faculty of the University of Michigan, and Director of the Peace Films Caravan, a non-profit organization to promote world peace. He advocates the motion picture as the ideal medium to combat war for it is the "most scientific, energy-saving way to spread ideas" and makes unenlightened people see as nothing else can. Dr. Onderdonk is at the present time touring the country, carrying his 16 mm. talkie projector screen, and films in the "Peacemobile," from which he exhibits such peace films as *The Next War, Why, The League of Nations, The Shame of a Nation, All Quiet on the Western Front,* and others of similar character.



The "Peacemobile" at Work

The photograph shows the reverse side of the screen which serves as a billboard to advertise the meeting. Flags of fifty nations decorate the Peacemobile when the films are shown. A specially built, high chest is carried in the trunk and serves as a stand for the projector which is placed 50 feet from the screen.

Dr. Onderdonk has shown the peace films to more than 36,000 people in churches, schools, clubs, and parks. Headquarters of the Peace Films Caravan is 1331 Geddes Avenue, Ann Arbor, Mich.

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The vital role films play in shaping the thinking of the nation is fully recognized also by the National Council for Prevention of War. The work of its new Motion Picture Department has been carried on in the behalf that the masses of people in this country who want to see world peace established can influence the tone and content of motion pictures if they will make their desires known to exhibitors and producers. To encourage such expression of opinion, a semi-monthly *Bulletin on Current Films* is issued which evaluates features and newsreels from the point of view of their effect on war and peace, with suggestions that its readers address letters of commendation to the producers of those films that emphasize the importance of working for peace.

Visual Aids in New York Schools

While visual aid instruction in the public schools of New York City—"the largest school system in the world"—consists largely of still pictures, the facilities gradually are being changed to motion picture projection.

Present equipment consists of 200 auditorium and 470 classroom projection machines and 1,270 stereopticon machines, according to the annual report of the Board of Education. A total of 1,700 reels of film are available for showing in the school system, and 314,030 slides. Nature study films are the most popular with children, says the report

Museum Film Showings

Numbered among the most interesting of recent film enterprises in metropolitan New York is the film series entitled "A Short Survey of the Film in America," showing pictures of the early days, which have been initiated by the Museum of Modern Art Film Library. This valuable collection of films has already been mentioned in these pages. The series of five showings opened at the Dalton School on January 7th and closed on May 5th with "The Talkies', which included early experiments in sound-film, a scene from *The Jazz Singer* and the Mickey Mouse film, *Steamboat Willie.*

The pictures in this series are available for exhibition in colleges and museums.

Highlights of the National Conference on Visual Education and Film Exhibition

The program for this unique Conference, formerly known as DeVry Summer School of Visual Education, is almost completed. We have been furnished a few advance notes on some of its speakers and films.

Among educators to speak, these names attract attention: H. L. Kooser, Iowa State College; W. H. Johnson, Superintendent of Chicago Schools; J. E. Hansen, University of Wisconsin; J. A. Hollinger, Director Visual Education, Pittsburgh Schools; Rupert Peters, Director Visual Education, Kansas City Schools; Edgar Dale, State University of Ohio; Miss J. M. Carter, University of Chicago.

Among industrial firms entering films in the exhibition are: American Steel and Wire, Ford Motor, International Harvester, General Motors,

"But this way our talking picture equipment

Pays for itself"

YES, indeed, it is now possible for schools to obtain talking motion picture equipment without drawing on school board funds. The purchase of an RCA 16mm. Sound Motion Picture Projector, plus a service of ten complete film programs (covering a scholastic year) is very simply financed.

This is how it is done: There is a small down payment, which can be easily raised through your local P. T. A. Subsequent monthly payments, running through the school year, can be more than covered by charging a small admission to each monthly film program. Admissions are usually 10¢.

At the end of the year, the school owns the equipment, and there are no more expenses, except for film rental, which is a minor item.

Programs furnished under this self-financing plan are supplied by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, who are well known in this field. Films available include such classics as Jane Eyre, The Last of the Mohicans, and other famous works; sports, including sport instruction; news; and other features.

The RCA 16mm. Sound Motion Picture Projector is an adaptation of the famous RCA Photophone Projector used in leading theatres. Portable. Can be operated by anyone. Provides brilliant pictures and amazingly realistic sound.

Remember that educational use of talking pictures is increasing steadily, as the country's leading educational institutions join hands with producers, creating new films of marked instructional value. The new RCA Self-Financing Plan is offered only to schools, hospitals and similar institutions. There is a coupon below. We suggest you clip it and get the full details of this method that gives you the famous RCA 16mm. Sound Motion Picture Projector without drawing on school board funds. Clip the coupon!

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We hope to publish a more detailed program in our next issue. The dates are June 22 to 25—and the place—Francis Parker School, Chicago.

Film Catalogs

"A National Encyclopedia of Educational Films and 16 mm. Apparatus Available in Great Britain", published by the Central Information Bureau for Educational Films (price, one guinea), is the most complete list yet to be compiled of all the educational films available in England. The bulk of the catalog's 288 pages is devoted to the classification of approximately 3000 films under four main sections—35 mm. sound, 35 mm. silent, 16 mm. sound, 16 mm. silent. In these sections the films are grouped under subject heads, but in separate lists for each distributor, which necessitates looking through the product of several distributors for a film on a certain topic. In our opinion, this arrangement is somewhat confusing and time-consuming and could be greatly improved. In addition to the film listings, the catalog includes articles on the contribution of the film to learning, and methods of teaching by film; a number of tables relating to film prices, lenses and picture sizes; a list of 16 mm. projectors with details of each; a list of cameras and other accessories, and a bibliography.

In the production of this book the publishers have performed a great service to educational film users as it is the only reference guide of the kind in England. Bi-monthly bulletins will also be issued to supplement and keep the Encyclopedia up to date.

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The Spring-Summer 1936 film catalog, *Motion Pictures of the World and Its Peoples,* compiled by International Educational Pictures, Boston, has recently come from the press. It maintains the excellent standard of previous editions in appearance and contents. Although the current issue follows the same style of typography and film classification of the others, it shows careful revision and the inclusion of some new features. The directory contains 58 pages, 8½ x 11 inches in size, and is thoroughly indexed.

This publication is now issued twice a year—in the spring and in the fall—for the price of 35c annually.

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Bell & Howell Company has ready for distribution a new edition of its Medical and Dental Films Catalog —a listing of 16mm. films on medical, surgical, health, dental, and hygiene subjects which are available, from their respective sources, for loan, rental, or purchase. Physicians, surgeons, dentists, nurses, teachers, and cinematographers generally, will find the catalog of interest and value. Some three years ago this company issued its first catalog of medical and surgical films. It consisted of some twenty pages. An indication of progress and increased interest in motion pictures in this field is to be found in the fact that the new catalog of 58 mimeographed pages lists approximately three times as many medical and surgical films as did the first one. Dental films listings have increased in like proportion. Significant also is the appearance of a number of sound films.

Current Film Releases

Shakespeare Classic Faithfully Screened

The forthcoming screen version of Shakespeare's *Romeo and Juliet,* co-starring Norma Shearer and Leslie Howard, gives promise of a rare treat in store for educational, civic and social groups, judging from a report on the Metro-Goldwyn-Mayer production by William Strunk Jr., Professor of English at Cornell University, who served as literary and technical advisor on the film.

Commendable has been the striving towards authenticity. Writers and great painters of the period, museums, and modern historians have been consulted for the details of costume, life and manners. The sets are based on actual buildings in Verona and elsewhere in Northern Italy. The production not only aims at presenting the drama with an authentic background of life and manners and all the outward show of the Italian Renaissance, but, beyond this, it aims at being faithful to Shakespeare's conception of the story and at revealing the poetry and beauty of a great drama. All the dialogue is from the text of the play. The picture begins with Shakespeare's beginning and ends with his ending.

Sound Films on House Fly and Leaves

Two educational pictures have just been completed as the latest addition to the Erpi educational film library, *Leaves* and *The House Fly.* Owing to difficulties in securing suitable material these pictures have been held up in production for some time. Now, however, all demands from both research and production angles have been met and the two subjects have just been made available to schools.

The picture on leaves centers about the function of the leaf as a good factory. Unusual effects are secured through microphotography and animated drawings. "The House Fly" combines biological science and health aspects in the study of the life cycle and habits of this dangerous pest.

Culver Issues New 16 mm Prints

Culver Military Academy now have ready for general distribution, 16 mm prints of three sound films. *Youth in Action* is a two reel film, covering general school activities, depicting the life of a boy at Culver. *Woodcraft* deals with Culver Summer School, and interestingly portrays the activities of that branch of Culver service. *Naval School* shows the life of the

(*Concluded on page* 159)

Do You Know That

Our Circuit Service Plan

enables you to show 8 reels of 16 mm. films bi-weekly throughout the school year — including the highest grade of film projector and a TEACHER'S AIDS manual which thoroughly covers the subject matter of each film—all at a cost to your school of only Fifty Dollars plus a slight additional charge to cover express expense and the cost of a projection lamp for use in the motion picture machine,—*a total cost well under $60.00, for the entire year?*

Here are two typical units—representative of the fifteen which are sent you during the school year:

UNIT III, SCHEDULE XI
(Adapted to the Grades & High School)

PERU (Geography) ..... 1 reel
An Eastman Teaching Films Production.
BIRDS OF PREY (Nature Study) ..... 1 reel
An Eastman Teaching Films Production.
ONE BEST PET (Juvenile) ..... 1 reel
A Snooky, dog, donkey and pig story. A Chester Production.
FIRE PREVENTION (Physical Science) ..... 1 reel
An Eastman Teaching Films Production.
TERMITES (Biological Science) ..... 1 reel
An Eastman Teaching Films Production.
STREET SAFETY—FOR ADVANCED GRADES (Health) ..... 1 reel
An Eastman Teaching Films Production.
DAYS WE LOVE (Literature) ..... 1 reel
One of James Whitcomb Riley's Poems.
TABLEWARE (Home Economics) ..... 1 reel
An Eastman Teaching Films Production.

UNIT III, SCHEDULE X
(Adapted to the Grade Schools only)

GRASS (Geography) ..... 3 reels
One of the great pictures of all time. This is not fiction but the actual struggle for life of a Persian tribe in its search for grass for the cattle.
LITTLE DUTCH TULIP GIRL (Juvenile Literature) 1 reel
A Madeleine Brandeis production — Katrina shows Tom her native land.
THE HISTORIC HUDSON (History) ..... 1 reel
Scenes and incidents made famous by Washington Irving.
THE MONARCH BUTTERFLY (Nature Study) ..... 1 reel
A complete life-history of the butterfly.
THE DIGESTIVE SYSTEM (Health) ..... 1 reel
An Eastman Teaching Films production. How various foods are digested and assimilated.
THE FARM (Juvenile) ..... 1 reel
An Eastman Teaching Films Production.

WRITE US FOR COMPLETE SCHEDULES SHOWING HOW THIS CIRCUIT SERVICE PLAN ADAPTS ITSELF TO YOUR SCHOOL

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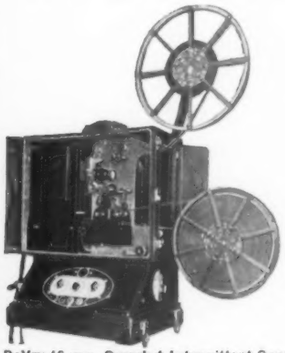
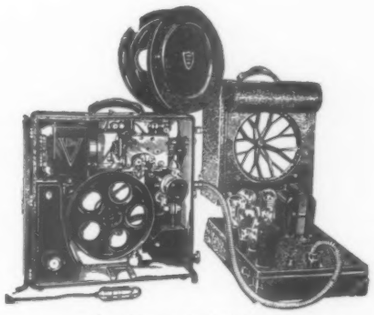
(3) The Double Exciter Lamp Socket



DeVry 16 mm. Sprocket Intermittent Sound Unit



DeVry 35 mm. Portable Sound Unit

DeVry Theatre Sound Projector

Because DeVry Manufactures ALL TYPES of Motion Picture Equipment Silent and Sound 16 and 35 mm. Projectors and Cameras, DeVry representatives give unbiased advice as to the type best suited to each school.

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Film Production in the Educational Field

Conducted by F. W. DAVIS
Department of Photography
Ohio State University, Columbus

ONE often hears the question "How long should my motion picture film be?" This is a variable which depends entirely on the type of subject and method of treatment. Many films lose their effectiveness due to the fact that the producer has tried to economize too much on the quantity of film used. It is true that film is expensive but we must figure this item in the original production budget bearing in mind that in the average film one takes about 30% more footage than is used. Even with careful planning and a well constructed scenario, allowance must be made for cutting, editing, retakes and other minor items.

A film always progresses more smoothly when plenty of footage is taken and edited down to the final copy rather than filling in an under-shot production. Four hundred feet of silent film will show on a screen approximately 15 minutes.

What Type of Film Should Be Used is always a problem with the many good types now on the market. The raw stock field may be divided into two general classes; the high speed and slow speed emulsions. These two classes may further be divided into orthochromatic (commonly known as "ortho") and panchromatic (commonly known as "pan"). The orthochomatic films are sensitive to blue, green and yellow light and the panchromatic films are sensitive to red in addition to the above mentioned colors.

For exterior photography by sunlight the cheaper orthochromatic type is perfectly satisfactory. Where sunlight is used one may use a comparatively slow film and still have plenty of leeway in speed. However if an interior set is to be photographed only the highest speed panchromatic film should be used, thus utilizing the powerful yellow and red radiation from incandescent lights. A safe rule to follow is to have more speed than necessary in a film rather than be on the margin, thereby necessitating the use of a large diaphragm opening.

For a 400 ft. reel one should figure that if slow film is used it will cost between $20.00 and $25.00 for the raw stock. If the high speed type is used the cost will run between $35.00 and $40.00.

Exposure Meters Should Be Used to obtain the correct exposure on the film. This point cannot be overemphasized. A great many amateurs who have taken a few personal motion picture films by guessing the exposure time, feel that they are qualified to estimate exposures on difficult interiors by the same method. The writer has never seen anyone who could guess accurately more than 50% of the time and this is not good enough for teaching films.

There are many excellent meters on the market for this purpose. One type uses a photo-electric cell to accurately measure the intensity of the lighting. Another type uses a visual device where the operator looks through the meter and estimates the exposure by visual methods. Any of these meters will give good results if properly handled. Just a word of warning however. Don't expect these meters to think for the operator; unfortunately, they will not do it. You must become perfecly familiar with the particular type of meter that is used before attempting to make movies, and then use common sense in interpreting the results.

Nothing is more disappointing than to find after taking several reels of film that the results are so dark that it is difficult to see them on the screen or that they are so thin and washed out that they show no detail.

Tripod Support is Very Necessary. Whoever saw a professional cameraman making movies holding the camera in his hand? With the present type of professional 35mm. camera it would take a superman to hold such an outfit but even in the days when these large cameras were portable the operators always used a tripod. Why? The answer is to insure rock-steady pictures.

I imagine all of you readers have had the experience of becoming comfortably seated to view a friend's movie made on a summer trip. Then after an hour's showing experiencing a violent headache from jerky, unsteady pictures. A film obviously loses the interest of its viewers when this occurs.

Just bear in mind that the exposure on the motion picture film is of the same order of duration as the snapshot speed on ordinary hand cameras, and you know from experience what happens when the camera is moved during the snapping of a still picture. Moving either camera will result in blurred pictures.

When purchasing a tripod insist on a model which is constructed heavily enough to give a firm support to the camera. There are many excellent wooden and metal tripods on the market and they may seem rather expensive on first thought but they are a very necessary item in the amateur cameraman's equipment. They should possess a tilting and panoramic head to enable the operator to quickly change the angle of the camera without disturbing the tripod itself. The locking device on this head must really lock the tilt, otherwise the camera may tilt of its own accord, throw the set

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DA-LITE SCREENS AND MOVIE ACCESSORIES

off balance and down goes the camera, lenses, tripod and all.

What Constitutes Good Film Material? Here an analysis should be made before starting production as to whether the material at hand could better be shown in motion or by means of lantern slides or film strips. A motion picture should portray motion or action. Quite frequently movies are produced of static objects which could not only be shown just as well by slides but in most cases better. The more continuity of action that we have in a film the more smoothly its presentation is accepted by the audience.

A good method for determining what constitutes good and bad film material is to view various educational films and while doing this, analyze the treatment from the above standpoint.

Department of Visual Instruction

(*Concluded from page* 149)

Home-Made Slides: How to use home-made slides in teaching.—Miss Sybil S. Daniels, Teacher, Paul Revere School, Revere.

Silent Motion Pictures: Methods for using silent motion pictures.—Mr. Frank A. Rhuland. Teacher and in Charge of Visual Education, School Department, Beverly.

Sound Motion Pictures: Using sound motion pictures in teaching.—Mr. Henry E. Childs, Instructor in Visual Education, Providence, Rhode Island.

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Ottawa, Canada, 65 Sparks St.

School Department

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

A Movie a Day

VISUAL instruction came to the 800 students of the Ponca City high school this year, when the student council decided to purchase a 16-millimeter projector early last fall. The machine is not only used for classroom work, but also for a program of noon movies, one weekly five-reel show, and teachers' meetings.

The council sponsored the sale of concessions at the football games and the proceeds of these sales were applied on the cost of the projector, together with the five cent weekly movie fee, which takes care of the cost of the films used, the balance being applied on the cost of the machine. The profits from the student bookstore, which is also a council project, are applied on the projector. The movie fee which is charged is not compulsory. Students may attend a study hall during the five-reel picture show, usually given on Friday mornings during the activity period. On Thursday preceding the show a movie census is taken on the following mimeographed blank:

Name ..... Date.....

Please check one of the following:

☐ 1. I am paying five cents so that I may attend the movie this week.

☐ 2. I should like to go but do not have the money.

☐ 3. I prefer to go to study hall rather than attend the movie this week.

Those students who wish to see the movie, but do not have the money are allowed to go without paying, as long as this practice is not abused. The advantages of such a plan as this is that it eliminates ticket-taking, and there is no need for embarrassment on the part of the students.

Since the student council is attempting to pay for the machine this year, the budget for films is limited as yet. This year a number of silent pictures have been shown because the cost of these is less; however, with the aid of an electric turn-table and pickup it is possible to use recordings; either musical, speech, or other sound effects in conjunction with the silent films. A microphone is also available for the use of instructors who wish to lecture to the class during the showing of a silent film. It is hoped that next year an appropriation for providing films will be secured from the Board of Education, instead of using such a fund for other kinds of instructional supplies. With this appropriation it will be possible to obtain more sound films, as well as films of a later date.

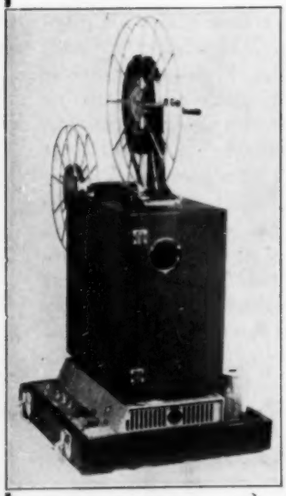
Because of the limited equipment in the cafeteria, and the location of the high school building, it has been necessary to arrange a schedule of classes which are in session continuously throughout the day, with two lunch period classes which overlap thirty minutes. One half of the student body goes to lunch as the other half goes to a noon-hour class. Students usually finish their lunch in fifteen or twenty minutes and a problem of what to do with those students to have only a minimum of disturbance in the halls, faced the administration. The answer to this was a program of noon movies. The committee selects a one-reel film on travel, comedy, cartoon, sports, or some other short subject; or a five-reel picture is selected and one reel of it is shown each day of the wek. This program usually lasts about ten minutes. The films for this program are chosen more for the enjoyment of the student than for any particular educational value they have. It gives the students a definite place to go when they have finished their lunch and provides a brief period of relaxation before classes are resumed for the afternoon.

Programs on motion picture appreciation have been

Simplicity of Operation

featured in

SYNCROFILM 16



We all know that 16 mm sound-on-film for visual education is inevitable. Its value has been demonstrated, and accepted by leaders in education. No longer is it considered as merely something of the future, a truly wonderful idea, but extremely difficult to use, necessitating cumbersome, complicated equipment manned by an experienced projectionist and above all, far too expensive to purchase.

Simplicity is a feature which makes the Syncrofilm Sixteen Sound Projector outstanding in the field of visual education, and the low cost brings this sound projector within reach.

750 watt illumination, 40 minute film capacity, silent and sound projection, capable of handling a 2000 seat auditorium or the smallest classroom. Write for complete details.

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Whether you purchase materials for a single building or single classroom use, or for distribution to several schools from a central bureau, you will find no material more interesting or more practical than the KEYSTONE GEOGRAPHY UNITS.

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The Spencer Model "B" Delineascope permits you to lecture to your class, illustrate specific points with glass slides—and still remain seated at your own desk in the front of the room. No need to stand up to operate the projector yourself at the back of the room; no need to have it operated by an inexperienced student. You sit facing your class, all your lecture notes and facts at your finger tips, the projector on your desk ready for instant use. It is the ideal way to use visual education in teaching.

In operating the projector, you place the glass slide right side up on the slide track. The image on the screen is shown to your class exactly as the slide appears to you. Using a pencil you can point out, on the slide, the specific object under discussion—and the image of the pencil appears as a pointer on the screen.

MODEL "B"

Delineascope

Projects glass slides and transparent biological specimens. 500-watt Mazda bulb and superior optics assure brilliant, clear images on the screen. Produces approximately 3-foot pictures when used on lecture table only 5½ feet from the wall. For complete information and prices write for Folder K-78.

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Consult us on geographical, musical or historical subjects—on current events—on cartoon comedies—or feature length films!

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conducted in home room groups and this subject has also been stressed in the English classes. A number of books on the subject of motion picture appreciation were purchased for the high school library this year, and are available for the use of both students and teachers.

The projector has been used frequently for the showing of educational films for the various classes. For example: films on *Flowers at Work* and *Sulphur* have been shown to the science classes; *The Declaration of Independence, Vincennes,* and *Alexander Hamilton* for the history classes; *Inland Waterways* for geography classes; *Correct Shorthand* for commercial groups; *Modern Basketball Fundamentals* for athletics; and *Turkey Business* and *The Brooding and Rearing of Chicks* for the agriculture groups. A small fee was charged each student in the class for these films. As the auditorium is equipped with a projection booth, and as the school already owned a first-class 6' x 8' screen, all pictures have been shown in the auditorium, rather than moving the equipment from room to room. This has proven very satisfactory, especially when there are several classes wishing to see the film the same period.

Several students who manifested considerable interest in the operation of the machine, were given the opportunity to learn how to operate it. After passing a satisfactory examination these boys have become full-fledged operators.

Some of the Friday features have been *The Lost World, The Pony Express, Julius Caesar, The Covered Wagon, The Yankee Clipper,* and *The Last of the Mohicans.*

In the fall at an open-house sponsored by the student-Parent-Teacher Club, a short moving picture program was used as one of the features of the evening. A similar program was used for the "Back-to-School Night", when a sample of the regular noon movie was given for the parents and patrons. The machine has been used twice for general teachers meetings in the system.

Once the cost of the projector has been taken care of, the school administrators and teachers believe that the possible uses of the machine will be invaluable to the school, as well as at present solving the problem of noon hour activities.

By O. LOUISE RANDELL
High School, Ponca City, Okla.

In addition to many recreational films with well-known stars and players, we offer subjects especially planned for and appealing to school audiences. Excellent educational films have been selected, and the subject matter of these films, their photography, sound quality and intelligent presentation are of outstanding quality from the educational standpoint.

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Dramatized versions of "Last of the Mohicans", "Black Beauty", "Little Men" and others.

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PROJECTORS By special arrangement with the RCA Manufacturing Company of Camden, N. J., we have the exclusive right to offer their projectors to schools on a deferred payment plan, together with a program service from our 16 mm. sound-on-film library.

Detailed information may be obtained upon request.

Walter O. Gutlohn, Inc.

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NEW YORK, N. Y.

Current Film Releases

(*Concluded from page* 152)

Culver student, insofar as Naval activities are concerned.

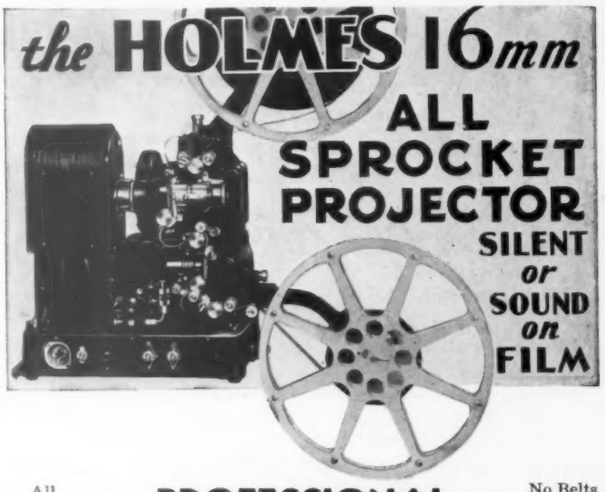
Prints for showings can be secured by writing direct to Major J. W. Henderson, Culver Military Academy, Culver, Indiana, or to the producers, Chicago Film Laboratory, Inc., Chicago, Ill.

To the South Seas with Pillsbury

Two new single-reel 16mm. sound films of the South Seas, photographed and narrated by Arthur C. Pillsbury, well-known naturalist and lecturer, are offered by the Bell & Howell Filmosound Library.

Life in the South Seas takes us to the Samoan Islands, shows in detail the life of these happy-go-lucky wards of Uncle Sam, and presents fine time-lapse photography of the development of the cocoanut plant and the uses to which it is put. The building of the South Sea Islands by two widely differing methods, coral and volcano, is graphically portrayed.

Life Under the South Seas, the second film, shows undersea diving with water-tight motion picture equipment and the photographic results—fascinating time-lapse pictures of starfish, anemones, barnacles, hydroids, jellyfish, sea pens, sea urchins, and many kinds of fish. Mr. Pillsbury's own voice accompanies these pictures as it has at thousands of popular science lectures throughout the country.



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HOLMES PROJECTOR COMPANY
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LEICA PHOTO by Julien Bryan, roving cameraman for "The March of Time." His movie shots may be seen in recent releases on Russia and Manchukuo; for his stills he relies on Leica.

In Manchukuo, where chopsticks take the place of knives and forks, Leica catches a toothsome morsel en route from bowl to lip. Wherever interesting action is to be caught, Leica **gets it**—stops it—nails it in the act.

You can get along with an old style camera, as farmers used to get along with ox-carts—but today's photography demands tomorrow's camera—Leica, the candid camera that needs no coddling on the hard, swift-as-lightning shots.

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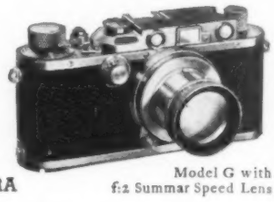

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PHOTOGRAPHIC HEADQUARTERS SINCE 1899

Among The Magazines

(*Concluded from page* 147)

tation to the group, continuity of film content, and the nature of the titling.

(11:4-7, Feb. '36) "Motion Pictures and the Social Sciences," by Dr. Frederic M. Thrasher, New York University.

The motion picture is a powerful device for imparting information, but what is more significant, it stimulates the emotions and changes social attitudes, which are the very dynamics of social action. Social disorganization has been a striking characteristic of American life since before the World War. The War and the Depression were not the causes of disorganization, but accentuated the disintegrating elements. Social inadequacy and lack of articulation of social institutions are the cause of a host of problems of grave importance. Both adults and children must be given training in the social sciences, and for each there is no more potent instrument of education than the motion picture. Information, however, is not sufficient; the will to act for democracy must be induced. "Citizenship, therefore, does not depend upon information alone, but upon the habits of feeling and acting which are deeply rooted in our sentiments and attitudes." It has been proved that the motion picture can create sentiments and change attitudes. The significance of the picture, *The Story of Louis Pasteur*, is not that it presents the accurate techniques of science, "but that is is deeply touching, that it moves its audience to tears for social values that are truly significant and not the maudlin sentimentality of the 'tear-jerker'." The writer ranks this as the greatest educational film yet produced. He rates *The Human Adventure* of Dr. Breasted in the same class, but the purpose of the latter is clarity of explanation presented with dramatic cogency.

Round Out Your Classroom Film Library

. . . bring your film material up to date before the fall semester gets under way

HEALTH

No classification of Eastman Classroom Films has proved more valuable than the 38 reels on health topics. Check the following titles with your present list. Bacteria—The Blood—Body Framework—Breathing—The Living Cell—Circulation—Circulatory Control—Cleanliness (4 reels)—Digestion—Diphtheria—The Feet—First Aid (4 reels)—Food and Growth—Good Foods (4 reels)—Home Nursing (3 reels)—The House Fly—Mold and Yeast—Muscles—Posture—Sewage Disposal—The Skin—Street Safety (for primary and advanced grades)—Care of the Teeth—How Teeth Grow—Tuberculosis and How It May Be Avoided.

SCIENCE

The following is a partial list of the widely used Eastman films on science subjects. All of the 42 available reels are outlined in the *Descriptive List of Eastman Classroom Films* (see coupon). Atmospheric Pressure—Compressed Air—Electricity (3 reels)—The Green Plant—Illumination—Behavior of Light—Microscopic Animal Life—Life History of the Yellow Fever Mosquito—Refining Crude Oil—Optical Instruments—Refrigeration—Sand and Clay—Formation of Soil—Steam Power—Termites—Volcanoes—The Water Cycle—Water Power — Purifying Water — Weather Forecasting.

GEOGRAPHY

Eastman Classroom Films on geography total 86. Here are some of them: Alaska—Argentina—Automobile—From Bahamas to Jamaica—Bolivia—Brazil (2 reels) — Cattle — Central America — Chesapeake Bay — Chile — Anthracite Coal—Bituminous Coal—Coffee—Corn—Cotton Goods—Cotton Growing—Denmark—Dutch East Indies—Finland—Flax to Linen—Gold—Golden Gate—Haiti to Trinidad—Hawaiian Islands—Hungary—Iron Ore to Pig Iron—Lead—Leather—London—Market Gardening—Meat Packing—Mexico—Mohawk Valley—New England Fisheries (2 reels)—New Orleans—Producing Crude Oil—Pacific Coast Salmon—Panama Canal—Peru—Philippine Islands—Pig Iron to Steel—Pueblo Dwellers—Puerto Rico—Railroad Safety—Salt—Silk — Continent of South America—Sweden — Tin — Virginia—Wheat—Wheat to Bread—Woolen Goods.

SPORT

Under this heading Eastman offers two outstandingly successful pictures, each in two reels. *Modern Football Fundamentals* was prepared under the direction of Coach Harry Kipke of the University of Michigan. *Modern Basketball Fundamentals* was directed by Coach F. C. Allen of the University of Kansas.

NATURE

29 effective films on nature-study subjects. Among them are: Adventures of Peter—Bears—Beavers—Birds (6 reels)—Luther Burbank—Animals of the Cat Tribe—Flower to Fruit—Wild Flowers—Water Insects—Mammals (2 reels)—Monkeys and Apes — Oysters — The Raccoon—Reptiles—Seals and Walruses—Spiders—Under-Sea Life.

WRITE for this booklet if you have not received your copy

The *Descriptive List of Eastman Classroom Films* will help you bring your film library up to date. If you do not have a copy in your files, mail this coupon today . . . Eastman Kodak Co., Teaching Films Division, Rochester, N. Y.

*Name*_____

*School Address*_____

*City and State*_____

Eastman Classroom Films

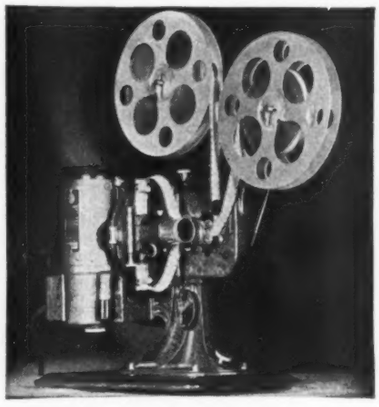
Among the Producers

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

Two New Silent Victors

Two additions have been made to the extensive line of silent 16 mm. Master Projectors. The new Model 11 is an attractive and efficient instrument in the moderate price range. Mechanically and optically, it is identical to the well-known Victor Model hi-power optical system, super-efficient spira-draft ventilation, the new swing-out lens mount with integral mechanical framer, and numerous other attractive features, including, four-in-one control, pilot light, lamp switch, motor switch, "still" projection, reverse action, power rewind, etc. Standard lamp equipment of the Model 11 will be the 500 watt, 110 volt Mazda. The projector will, however, accommodate the powerful 750 watt lamp, which will be supplied on order at a slight additional cost. Standard lens is 2". F 1.85.

The new Model 22 Victor is permanently housed in a "blimp" type case which entirely encloses the projector during projection. Reel arms accommodate 1600 ft. reels, making it possible to make a full one-hour presentation without need for stopping to change reels. Mechanically and optically the Model 22 is identical to Model 11, except that is has a faster lens (F 1.65) and a special motor with rewind working direct from the shaft. The rapid power rewind, which functions at the touch of a small lever, is an especially attractive feature. Standard lamp equipment of the 22 is the 750 watt, 110 volt Mazda. It will, of course, accommodate lamps of 500 watt and lower ratings.



The New Model 11

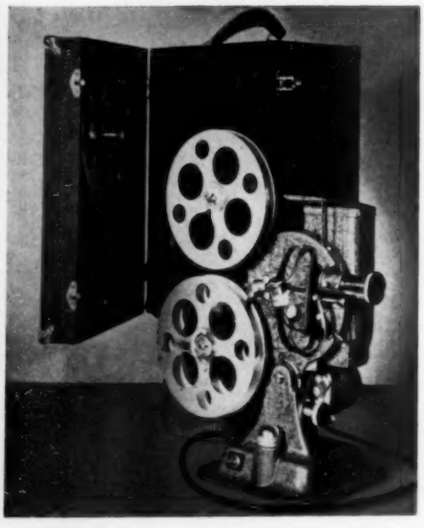
Filmo 8 mm. Speed Cameras

The superspeed model of the Bell and Howell Filmo "Straight 8" camera, using the pre-split Filmopan 8 mm. film, has proved so popular that Bell & Howell now announce a superspeed model of the Filmo "Double 8" camera, which uses Eastman 8 mm. film. The new superspeed "Double 8" will make available four speeds—16, 32, 48, and 64. Otherwise it is identical with the regular speed Filmo "Double 8" camera, which operates at 8, 16, 24, and 32 speeds. The introduction of this new "Double 8" model is actuated by Bell & Howell's desire to give the 8 mm. user much of the versatility afforded 16 mm. camera owners.

New Eastman Products

Important news of the month is the announcement by the Eastman Kodak Company of a new type of Kodachrome film for use with artificial light, and a new low priced 16 mm. projector, Kodascope E.

Heretofore, in order to obtain satisfactory interior exposures with regular Kodachrome, the amateur had to use more light than the average house is fused to carry, and a blue filter was necessary to compensate for the redness of artificial light as compared with daylight. With this new type of Kodachrome, which is extremely blue sensitive, no such filter is necessary. The film is about four times the speed, or two diaphragm openings faster, than is the regular Kodachrome with artificial light and filter. This new film, designated Type "A", is balanced for the light of the inexpensive and readily available Photoflood lamps but will also render very excellent results with new regular tungsten filament lamps. For white flame carbon arcs the regular daylight



Keystone 500 Watt Projector with Deluxe Case Brand New $55.00 Net Cash

while they last until (15) of these are sold.

One of the best buys of the year—for auditorium or classroom. Complete with 500 watt lamp—f 1.65 Auditorium Lens—Forward and reverse—high speed rewind—pilot light—powerful ventilating fan—projects stills—framer—handle—complete with case—will project 14 Ft. wide picture—with perfect illumination.

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Former Value $172.50

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Projector practically good as new. Used few times only as demonstrator. Carries factory guarantee. Equipped with 400-watt bulb (inter-changeable with 500-watt bulb). Will give excellent service in class-room or similar work.

ADDRESS:
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Kodachrome film should be used. Since the new film is extremely blue sensitive, care must be exercised to exclude all daylight from the room when artificial light pictures are made. Type "A" is similar to the regular daylight Kodachrome in that exposures must be judged fairly accurately to obtain the best results, and also the subject contrast must be kept low by the use of soft, flat lighting. It may also be used in daylight with an orange filter to compensate for its blue sensitivity; its speed to daylight with the filter being about the same as regular Kodachrome without a filter. This filter will be available in the near future. The price of Type "A" is the same as regular Kodachrome film.

A projector priced as low as $54.50, including lens and lamp, should be inexpensive enough to fit anyone's pocketbook. In addition to its attractive price the new Kodascope E is new in style, design and performance. It includes such standard equipment as a 400-watt lamp, giving more than ample illumination for showing Kodachrome, and a 2-inch f.2.5 lens. If maximum illumination is desired, however, a 2-inch f.1.6 lens and 750-watt lamp equipment can be had at a small added cost. By a simple, ingenious arrangement, the base of Kodascope E fits down snugly over the handle on the top of its carrying case, which is priced at $12.00, and eliminates the bother of setting up or clearing off a table when movies are to be shown. It uses either A.C. or D.C., 100 to 125 volts. Other features are proper lubrication, simplified threading, and motor driven rewind. The machine accommodates 400-foot reels.

Mogull Film Catalog

The sixth edition of the Mogull film rental catalog is ready and will be supplied free upon request to Mogull Brothers, 1944 Boston Road, New York City. This library offers an extensive selection of 16mm silent motion pictures — dramas, comedies, cartoons, sports, travel, religious, education and miscellaneous subjects.

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CRYSTAL BEADED SCREENS
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MAKE YOUR OWN
TYPEWRITER SLIDES
For Screen Projection
USE RADIO MATS
on sale by Theatre Supply Dealers
Write for Free Sample
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Here They Are

A Trade Directory for the Visual Field

FILMS

R. B. Annis Company (6)
1505 E. Michigan St., Indianapolis, Ind.

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Eastin 16 mm. Pictures (6)
(Rental Library) Davenport, Ia.

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Co. (1, 4)
Teaching Films Division
Rochester, N. Y.
(See advertisement on page 161)

Eastman Kodak Stores, Inc. (6)
1020 Chesnut St., Philadelphia, Pa
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Films Incorporated (5)
330 W. 42nd St., New York City
(See advertisement on page 163)

Walter O. Gutlohn, Inc. (5)
35 W. 45th St., New York City
(See advertisement on page 159)

Harvard Film Service (3, 6)
Biological Laboratories,
Harvard University, Cambridge Mass.

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 163)

Institutional Cinema Service, Inc. (3, 6)
130 W. 46th St., New York City

The Manse Library (4, 5)
2439 Auburn Ave., Cincinnati, O.
(See advertisement on page 163)

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray Bell Films, Inc. (3, 6)
2269 Ford Rd., St. Paul, Minn.

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
Rockefeller Center, New York City
(See advertisement on page 158)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE MACHINES and SUPPLIES

The Ampro Corporation (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 134)

R. B. Annis Company (6)
1505 E. Michigan St., Indianapolis, Ind.

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Central Camera Co. (6)
230 S. Wabash Ave., Chicago
(See advertisement on page 160)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Kodak Stores, Inc. (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 153)

Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 159)

Ideal Pictures Corp. (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 163)

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Screen & Accessories Co. (3, 6)
524 W. 26th St., New York City
(See advertisement on page 163)

National Camera Exchange (6)
5 South Fifth St., Minneapolis, Minn.

RCA Manufacturing Co., Inc. (5)
Camden, N. J.
(See advertisement on page 151)

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (3, 6)
1600 Broadway, New York City

Sunny Schick, National Brokers (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 162)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Universal Sound System, Inc. (2, 5)
Allegheny Ave. at Ninth St.
Philadelphia, Pa.
(See advertisement on page 155)

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 136)

Visual Education Service (6)
470 Stuart St., Boston, Mass.

Weber Machine Corp. (2, 5)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 156)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PICTURES

The Photoart House
844 N. Plankinton Ave., Milwaukee, Wis.
(See advertisement on page 158)

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 155)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

Motion Picture Screen & Accessories Co.
524 W. 26th St., New York City
(See advertisement on page 163)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East
Superior, Wis.

Eastman Educational Slides
Iowa City, Ia.

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 163)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 157)

Radio-Mat Slide Co., Inc.
1819 Broadway, New York City
(See advertisement on page 163)

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 157)

Visual Education Service
470 Stuart St., Boston, Mass.

Visual Sciences
Suffern, New York
(See advertisement on page 160)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 153)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 157)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 133)

Eastman Kodak Stores, Inc.
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 160)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 157)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

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